

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.



October 7, 1961

Dr. Norman Rosenberg
48 North Drive
Lawrence Brook Manor
New Brunswick, N. J.

Dear Dr. Rosenberg:

I am glad to give you what I consider the correct current valuation for the following painting:

John Marin RIVER SCENE FROM WEEHAWKEN, N.J. \$ 4500.00
1916 oil 23 $\frac{1}{2}$ x 19 3/4"

Sincerely yours,

EGH:gs

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October 10, 1962

Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for expediting the work on "Forget-Me-Not" in order that it might be shown in High Point.

Right this minute I'm in a dither about what to do about the painting from Rosier's. I would like to have the restoration come in under \$150.00; so, in order that I may make some contacts, and arrive at a decision, would you please keep the painting for a few more days.

Sincerely yours,

Ewing Pearce

Give address
in Hazelwood at sales shop

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 13, PENNSYLVANIA
MAYFLOWER 1-7800

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

September 27, 1962.

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Dear Mrs. Halpert,

You suggested last spring that I write to you at this time to make definite arrangements for the Print Sale to be held at Carnegie Institute from November 29th through December 5th.

You suggested sending twelve pictures, but we would be happy to have more if you can spare them. These were to be water colors, drawings or graphic art up to our limit of \$500. There was some question about your having small sculptures for us. I shall await word from you about that. The terms we agreed upon were 10%.

If the pictures are unframed, we would like them to be matted (protected by acetate if possible) and labelled, but without prices. Please ship on October 25th. Since we are fully covered by insurance from that date until any returns are made to you, it is not necessary to take out additional insurance with RR Express.

We are in the process of making special arrangements to bring the sculpture to Pittsburgh on a private company plane, thus eliminating the necessity of crating and requiring only careful packing in a box. If you should have sculpture available for our show, I will send details about these arrangements shortly.

We are delighted that you are working with us and are anticipating great success with all that you send from your gallery.

Sincerely yours,

Harriet Osterweis
(Mrs. Steven Osterweis)

LIST OF SHEELER'S WORKS LACKING COLLECTORS' NAMES

1956 Fallen Cypress, brush drwg.
1956 The Great Tree, brush drwg.
1956 Maine Coast, drwg. or w.c.
1956 Sequoia Roots, brush drwg.
1957 Continuity, oil (Scott)
1957 The Great Tree, tempera (Hirschhorn)
1958 On a Connecticut Theme, oil
1958 On a Connecticut Theme #2, tempera (L. Kachurin)
1959 Barn decoration
n.d. Untitled drwg. owned by Mr. Paul Strand; his address is not listed in the phone book, and I don't know if he is still alive.

Well, that's quite short by comparison to some of my lists I. LD

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ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

September 25, 1962

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am trying to get my American section of the World's Fair reconstituted for the joint show in Boston at Brandeis and the Institute of Contemporary Art. I find we will need a Stuart Davis, a good Ben Shahn and a Georgia O'Keeffe.

Can I come to New York to see you for help, please, on these loans sometime within the next two weeks? I will call you in advance.

It may be that you can suggest some local collectors who can assist with these loans for the period November 20 through December 23.

With all good wishes,

Yours sincerely,


Sam Hunter

SH:cr

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September 26, 1962

Mr. C. V. Donovan, Director
Krannert Art Museum
College of Fine and Applied Arts
University of Illinois
Urbana, Illinois

Dear Mr. Donovan:

I was very glad to hear of your forthcoming visit and will certainly cooperate with you to the fullest extent. As I mentioned during my talk, I think that the Krannert Exhibitions are the best of the annuals in America.

Because I have occasion to travel considerably, would you be good enough to set a specific date. Won't you please let me know when it will be convenient and I can arrange my time accordingly.

Sincerely yours,

EGH:ms

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*PC
Sgt
not on*

September 29, 1962

Mr. Irwin Greiff, Jr.
6613 Cheiwood Road
Baltimore 9, Maryland

Dear Mr. Greiff:

It was so pleasant meeting you and Mrs. Greiff and I enjoyed showing the paintings to you.

As I realized after showing you THE RISING SEA MAINE 1941, the painting is in the private collection of Mr. and Mrs. John Marin, Jr. However, I finally broke him down, as I felt that it was The picture for you and finally convinced him. If you are still interested in this, we can discuss the matter further.

Won't you please let me know; otherwise he intends to take the painting home in the near future.

Sincerely yours,

TGH:ms

[End. 10-8-62]

HANCOCK SHAKER VILLAGE



TAN HOUSE

TWO YEARS OF PROGRESS

THE stir of life at Hancock Shaker Village is the result of two years of help from many donors. They were impressed by the opportunity to restore and conserve an important part of our American heritage. In renewing the appeal for continued support of the Village, we can report the following progress:

We have undertaken to restore the architectural treasure of Hancock Shaker Village as funds permitted. Two floors of the 1830 brick dwelling are open and furnished. The shops of the Brethren and Sisters are in use. The 1878 poultry house has been remodeled to serve as administrative headquarters, reception center and museum. An office and store are functioning there to inform visitors about Shaker traditions and to offer them Shaker products and literature.

Mrs. Helen R. Warring

October 9, 1962

Again, I want to tell you that I think you are most generous
in making an offer of sending 50% of the price to the Steelers.

I wish I could give you an appraisal to a Wyeth, but his
prices have absolutely nothing to do with the fact and
do not represent a norm from any point of view. You pro-
bably know that the promotion has been based on the close
interest evinced by the duPonts; all of whom are personally
interested in Wyeth and have enough money to pay the high
prices that have been advertised. In the art world as a
whole, all this is considered rather entertaining, but
again has absolutely nothing to do with figures relating
to any other artist in America.

It is sadly amusing that Charles has really been one of
the main influences in Wheth's work but C'est La Vie.

Do let me know what you plan to do about this matter.

Sincerely yours,

ECH:ms

September 25, 1962

Mrs. Judith Fried
Southern California Council
For A Sane Nuclear Policy
6022 W. Pico Boulevard
Los Angeles 35, California

Dear Mrs. Fried:

Much as I would like to cooperate with you, I find that we have in our possession a very small number of the posters; most of which are very badly printed. We have withheld them from sale for that reason. We purchased a large quantity from SANE more than a year ago and sold those which were in better condition. I can check to ascertain how many we have here which we would be glad to resell at \$5.00, the price we paid for them.

I am sure that you will find a reprinting job much too expensive unless a very large quantity is ordered.

Sincerely yours,

EGH:ms

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RW
PDR

October 8, 1962

Mrs. Philip Werner Amram
2001 Thirty-first Street, NW
Washington 3, D. C.

Dear Mrs. Amram:

I deeply regret that we cannot furnish a print of Shahn's WHEATFIELD. The editions were sold out a number of years ago.

However, we have a very excellent selection of newer examples of his work in the same medium. If you plan to be in New York in the near future, I should be very glad to show them to you.

Sincerely yours,

EGH:ms

Warning

Ives Woods Dr.
Oxford, Ohio.
Oct. 6, 1962.

Mrs. Edith Halpert
Downtown Gallery,
32 East 51 St.
New York, 22, N. Y.

Dear Edith;

I am sorry I did not answer your letter - and needed to be prodded! - but our family life is a little confused right now.

The situation of the picture "Ballardsvale Revisited" is this. At present it is in the office of Tom Colt, director of the Dayton Art Institute, with the hope that it can be purchased by one of the museum's wealthy donors to become - subsequently - a bequest to the museum. No commitments have been made on either side - ~~minimally~~ definitely. I am seriously hampered, it seems to me, in not knowing what price I should receive for the picture, and that is one reason I wrote to you, hoping for some figure, or spread between two figures, so that I may know what to set as an asking price.

Now I realize that is rather unorthodox, asking you for financial advice when the picture is (as yet) in other

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FD

September 27, 1962

Miss Nadia Willis
Crane Kalman Gallery
178 Brompton Road
London, S.W. 3
England

Dear Miss Willis:

We have just received a bill from W. R. Keating & Company, for the charges in connection with the return delivery of the John Marin painting, which we consigned to you.

According to my understanding, we were to assume all charges en route and you were to assume the charges for return of the shipment. Will you therefore be good enough to take care of the enclosed invoice.

Thank you for your courtesy.

Sincerely yours,

EDH:ms

Enclosure

October 10, 1962

Mrs. James Schramm
2700 South Main Street
Burlington, Iowa

Dear Do:

I was delighted to hear from you and would be more so if you came in, in person.

The Grinnell program sounds absolutely fascinating. Aside from that, I am sure if you are interested, it must be good and I would love to be of some help.

At the moment my commitments to Corcoran, Whitney, Federation, The Archives, etc., etc., have extended so far beyond my means that my lawyer is ready to have me committed to an institution. Before I am incarcerated, I will keep a lookout for other donors, as I too am very much interested in the project of Grinnell College.

Do come and see me soon.

My very best regards.

Sincerely yours,

BOHm

P. S. You might be interested in the enclosed.

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October 4, 1962

Dr. Irving F. Burton
26912 York Road
Huntington Woods, Michigan

Dear Irv:

Now that Shahn delivered the large painting of Dag to the U. N., we may release the watercolor (in black) which you saw during your last visit. It is quite a large picture as you may recall but if you don't, here are the dimensions: 39" x 26 $\frac{1}{2}$ ". The price is \$3,250.00.

So, how are you?

When are you-all coming to New York; it is always so nice to see you.

Sincerely yours,

EGR:ms

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September 25, 1962

Miss H. E. Braeger
c/o Mr. Harry L. Bradley
136 W. Greenfield Avenue
Milwaukee 4, Wisconsin

Dear Miss Braeger:

I am so sorry to have delayed mailing the attached, but as you know the gallery was closed until after Labor Day. When I returned I was overwhelmed with the correspondence awaiting me--simultaneously lost my secretary.

Please forgive me.

Sincerely yours,

EGH:ms

Enclosure

H. B. FREEMAN, D. D. S.
2500 BATHURST ST.
APT. 702
TORONTO - - - ONTARIO

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Sept 27/66.

Dear Edith -

If it is not too late, please
cancel the shipment to the Weber. It is
a beautiful picture, but it would take
ages for me to pay you.

Thanks again for a lovely
evening.

Hersel.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

September 20, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Your letter (which just this minute reached me) was so thoughtfully complete and in part echoed my own feelings so closely that I must write at once to tell you how delighted I am to have it.

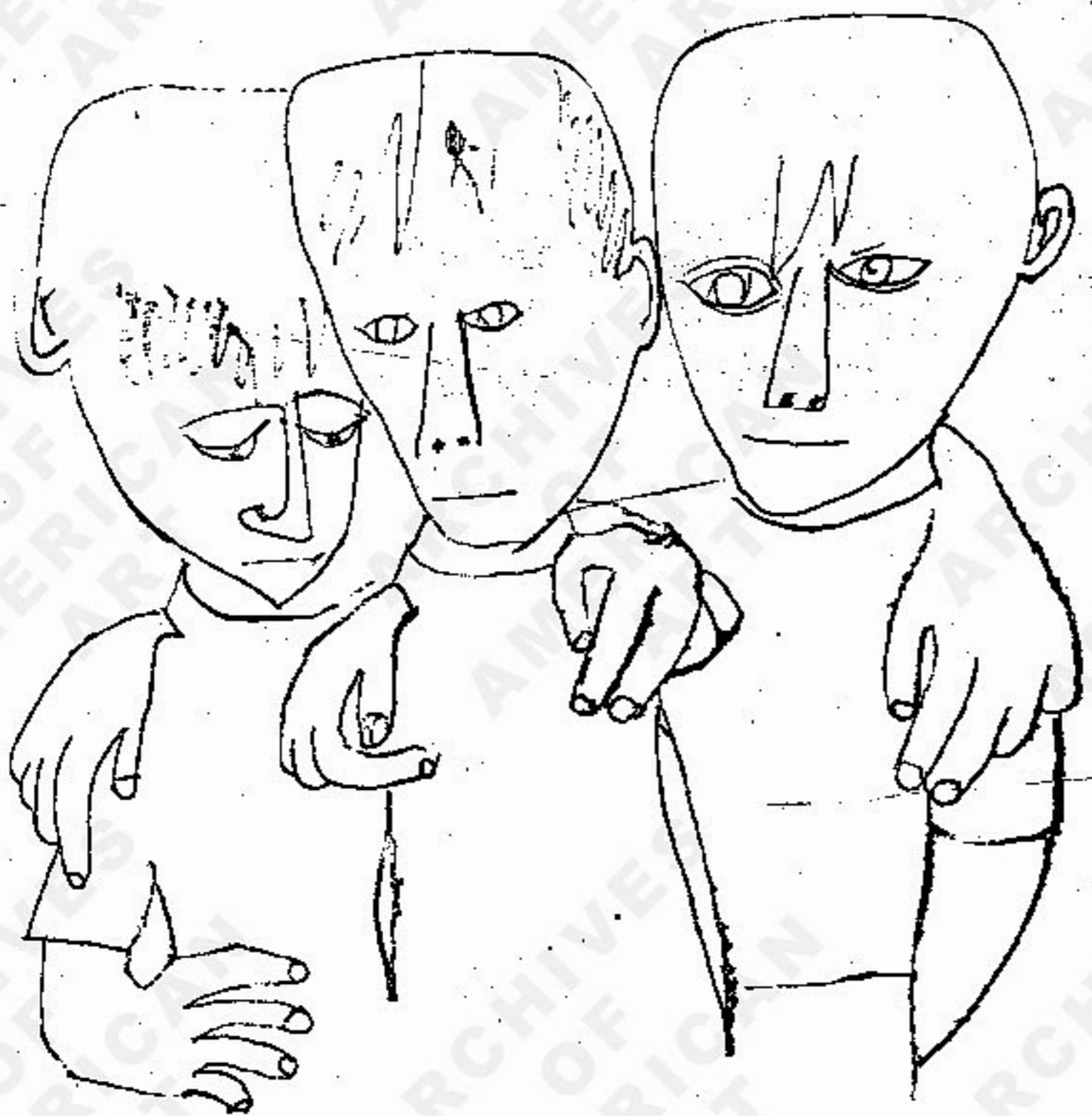
How well I know the feeling of "back from the other little heaven" and the inevitable lethargy! I have been spending 3 weeks fixing up my "farm" on Tantalus, and I too have been severely tempted to fire myself, with or without unemployment insurance pay or other immoral devices. I am still up in the air somewhere, and exerting every gram of gray matter trying to find the most sensible solution to the business of living a life. At least I have progressed beyond the stage where sleeping pills are an absolute necessity, and I am down to one tranquilizer per day. This, my friend, is progress. If joining bridge clubs is your immediate goal, why not start a heterosexual one so that I can join it too?

Frankly, I think you did the right thing by not hiring Fritz, although I am sorry for his sake. How needed can you be?

Bill McGonagle is going up to the Western Association meetings to represent the Academy, and beforehand will be spending a day or two with Jim Fester. I have all faith that those two able talents will be able to put together a suggestion which will please everyone. I can't tell you how happy I am myself that the possibility of showing a selection of your collection out here looms large.

The photographs of the Kuniyoshi and the Weber remain on the top of my desk, and I haven't forgotten either of them in any detail. These things have to be worked by instinct out here, if they are to be worked at all.

Meanwhile, the Honolulu art world is in a stew. The Gallery at the Hawaiian Village is closing. A new commercial gallery may open, run by the most energetic propagandist of contemporary art and local work I have ever known. He is a rough diamond, but one of the world's great guys, who always manages to make anything he touches wildly successful. The Contemporary Arts Center at the Advertiser has more or less run dry of top local talent, and is now showing the paintings of one Daijo Aoki, self-advertised as "Japan's leading artist". You have never seen such appalling junk. The Star-Bulletin "critic" hit the nail on the head when he described the pictures as ranging from mediocre to plain awful. A local interior decorator who is fixing up the Lawrence Rockefeller's ranch house on the Big Island had a sissoable



Ben Shahn

33

Ch 4 The Poor Group
Ben Shahn

"Children of the Streets"
owned by artist

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October 4, 1962

Houghton Mifflin Company
2 Park Street
Boston 7, Massachusetts

Attention: Mrs. Virginia La Salle

Gentlemen:

Mr. Leonard B. Schlosser was kind enough to send me the correspondence in relation to your request to reproduce the Ben Shahn painting, BUILDER.

We are glad to grant this permission, but it is customary for the artist to receive a royalty in such cases, unless your publication fits into the number one category of the booklet issued by The Association of Art Museum Directors, in connection with "reproduction rights". Copies of this booklet may be obtained from the American Federation of Arts, at 41 East 65 Street.

Incidentally, the credit line, after the names of Mr. and Mrs. Schlosser should include, Courtesy Downtown Gallery.

Sincerely yours,

EGR:ms

CC: Mr. Leonard Schlosser
322 Central Park West
New York, New York

- 2 -

display. It really wouldn't make much sense for us to get a third dog-driven "gismo" -- as I'm sure you'll agree. However, as I've already said, it was truly terribly nice of you to think of Shelburne and I appreciate your kindness and thoughtfulness.

I'm sorry I'm late getting this letter off to you, but I really have been busy here. Vermont in the fall is a very special place and so many people like to come up here at this time. It's nice to have the company but I don't seem to have much free time.

Added thanks for everything, and as always I send you my best wishes,

most sincerely,

Watson Webb Jr.

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October 4, 1962

Mr. Selig S. Burrows
514 West 49 Street
New York 19, New York

Dear Selig:

I congratulate you on the noble cause you are now espousing.

For your information, I have contributed to the various organizations fighting segregation for many years, and together with the large number of other causes, charities, etc., am way beyond my budget and my means.

However, I will talk to some friends and see whether I can help in this specific situation.

Sincerely yours,

EOH:ms

TWENTY-SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

Schramm

October 2, 1962

Dear Edith:

Because of your generous inclinations and because you see others with various degrees of the same inclination -- to say nothing of the stuff to do it with, I'm sending the enclosed statement from Grinnell College, of which I am a member of the Board of Overseers.

While Grinnell has always stood as a sound and excellent school, under the direction of President Howard Bowen, it is a truly exciting adventure in education of which the arts are a very important part.

The college is enrolling only students from the top academic 5 per cent and shows an impressive percentage of its own graduates in positions of leadership. Those who are moved by the arts at Grinnell are likely to be in a position to move others.

The handsome Skidmore, Owens and Merrill Fine Arts Building provides excellent exhibition space. Jim and I are happy to see our paintings and sculpture there as a part of a truly significant program of education.

I know, of course, that your major concern is with the Corcoran. Will you pass this word on to others when there is the opportunity? In case they're looking for a worthy beneficiary, this is a good one! Jim joins in greetings to you,

So do I,

D

Dorothy

DS:mf

P.S. The Ford Foundation is matching all current gifts to Grinnell up to a total of \$4,000,000.

Enc.

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October 9, 1962

David Solinger, Esq.
Solinger and Gordon
250 Park Avenue
New York 17, New York

Dear David:

You were a doll to write me as you did in relation to the
invitation for the Corcoran preview.

organization
Unfortunately, that ~~invitations~~ is somewhat remiss in its
functioning and certainly in its timing. The invitations
went out much too late for anyone outside of Washington
to be there, but it was a gala evening nevertheless, and
I was rather pleased to see the entire collection on the
walls at one time, with each artist's work grouped as a
unit.

For your information, I am enclosing a copy of a cheap
catalog which has just reached me.

Needless to say, I would be delighted if you had occasion
to be in Washington to see the collection and give me
your frank opinion of it. You know, of course, that I
am hoping to fill many gaps through gifts from other
dealers and collectors. As soon as the government agency--
whichever it is--approves the gift without charging me
some fabulous sum for the privilege of giving away all
this material, I will get started on a big campaign.
If I give my all, I feel that certainly every dealer
should come across with at least one fine example by an

- 2 -

hands for consideration. But I know you are just as interested in the welfare of Charles as I am, if not more so, and as you said in your first letter, you wanted him to have a royalty even if it meant giving up your own profit. I have heard what wonderful things you have done for them in this rather disastrous time.

My chief reason for selling the picture at this time is so that Charles may benefit - I had decided that before writing to you, and I may as well lay my cards on the table and tell you that I want Charles to have half of whatever I realize from the picture. For that reason I feel a little more bold about setting the price as high as possible... since it is not I alone, but Charles and Musya too who will benefit.

However - I also know how much it meant to Charles to have his paintings in a museum rather than buried with a private collector, and that is why my first thought was the Dayton Art Museum. Five years ago, before I went to Germany, Tom Colt was a ~~guest~~ guest in my house and admired the Sheeler very much, and expressed himself as being very willing to have it on loan while we were in Europe. Of course we took it with us - as it is small - so that did not happen.

Jim and I are now divorced, as you may have heard from Charles and Musya, and the two Sheelers - "Ballardsvale"

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COPY

5
Mrs. Edith Halpert September 25, 1962

2.

cont'd

4. re Demuth: Is "Flora and the Governess", one of the illustrations for James' Turn of the Screw, still owned by Mrs. Frank C. Osburn of Manchester, Vermont? And if so, do you have a more specific address? Do you still own Demuth's Purple Pup and his Poppies? *yes*

Sincerely yours,

Samuel M. Green
Samuel M. Green
Professor of Art

Samuel M. Green
Professor of Art

SMG:jh

Artist

J. D. HERBERT

Sept 25, 1962

70 BARNES STREET
PROVIDENCE, RHODE ISLAND

The Downtown Gallery
32 E 51st St. N.Y.C.

Dear Mr.

This letter is written to ask you whether or not it is convenient for you to look at the work of out-of-town artists through 2" x 2" slides. I am a native New Yorker who has been away from that city for about fifteen years. Your gallery has always seemed to me to be by far the best one in New York. Please treat this in confidence, but I would rather have even a small connection with your gallery than be represented in any other.

Please let me know if there is even a chance of showing you my paintings and sculpture through the use of slides.

Thanks again.

Sincerely

James Herbert

Av.
10/67

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21, New York

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October 1, 1962

Dear Member:

All AFA members are cordially invited to attend the first public exhibition of 75 paintings from the Joseph H. Hirshhorn Foundation Collection to be shown at M. Knoedler and Company, 14 East 57th Street, New York City, from October 31st to November 24th, 1962.

A Gala Cocktail Preview of the Exhibition - at Knoedler's Gallery - Tuesday, October 30th, 5:00 to 7:30 P.M. - will be held as a benefit for the AFA Endowment Fund.

Each AFA member who contributes \$25.00 or more toward the AFA Endowment Fund will receive a ticket admitting two to this exceptional opening which highlights New York's art season.

A warm welcome will be extended you by Mr. Joseph H. Hirshhorn, Mr. E. Coe Kerr, Jr., President of Knoedler's, and Mr. H. H. Arnason, Vice President for Art Administration, The Solomon R. Guggenheim Foundation. Mr. Arnason selected the exhibition from this famous collection of modern paintings and wrote the preface for the accompanying catalogue. The AFA will circulate the Hirshhorn paintings to 17 cities within the United States.

Please sign the enclosed card and send it along with your check in the envelope provided. I want to thank you for your contribution to the inauguration of the AFA Endowment Fund which will assure the continuation of the Federation's important contributions to American art. I look forward to seeing you at the Hirshhorn opening.

With kindest regards,

Sincerely yours,

Roy R. Neuberger

c/11

RRN:hw
Enclosure

Roy R. Neuberger
President

P. S. Tickets will be mailed October 25.

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Urbana - Emprise 7-6611

October 9, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Edith
Dear Mrs. Halpert:

You were very kind to help us with our selections
for the biennial exhibition of Contemporary American Painting
and Sculpture to be held at the Krannert Art Museum, University
of Illinois, from March 3 through April 7, 1963.

We would like to count on the following works and
would appreciate receiving the requested data on the enclosed
forms at your earliest convenience:

Davis, Stuart, "General Studies"

Rattner, Abraham, "Rocce del Capo VI,
Seastorm 1"

Stasack, Edward, "The Brass Ring"

You will receive word in January about the early
February shipping arrangements.

Sincerely,

Muriel

(Mrs.) Muriel B. Christison

MBC:ap

Enclosures

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from both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

Through the generosity of an individual donor we were able to acquire, move, and restore a Meeting House almost identical to the one razed at Hancock in 1939. Other buildings are receiving the attention needed to prevent deterioration.

We undertook to revive Shaker industries. Tools and equipment are in place representing cooperage, tinsmithing, weaving and the making of brooms, hats, clocks, shoes and chairs. Demonstrations of weaving and the taping of chair seats have been given.

Our educational program has been started by providing guided tours, by continuing the publication of materials on Shaker history, and by offering special exhibitions. These exhibitions interpret Shaker life by using both our own collection and many items on loan.

IFF you have seen the Village recently, you have become aware of the improvements made by the restoration work and the care given to the grounds. But you must also have felt the challenge in the buildings that remain closed and in the portions of the thousand-acre Village plot where land lies idle.

Plans are well advanced for the next steps. We hope that our landscape will soon be brightened by agricultural use of the land on a self-sustaining basis. We possess the beginnings of a livestock program with the addition of a duck pond, properly stocked. To keep our meadows neat and in Shaker order, a farmer pastures 25 cows there. Our own staff will establish a new parking lot with an information booth.

To complement the Meeting House, the adjacent Ministry Shop must be repaired and furnished with the equipment used by the elders and elders, who lived on the second floor of the Meeting House, and worked apart from the rest of the Community. The east end of the first floor of the laundry building already has some fine examples of heavy production equipment, and needs only rearrangement and interpretation to show the more ambitious Shaker economic efforts.

The Tan House (on the cover of this brochure) is one of the most striking buildings in the Village. The ground floor presents an opportunity to install Shaker machinery. In the great open space on the second floor, accessible by ramp, we plan to house large exhibitions—once the floor is repaired. This display and meeting space is needed for the 1963 season.

Restoration of the Village's noted round stone barn is our major hope for 1963, but probably awaits the major benefaction of some great and good friend in a future season. For the moment, essential shoring is stemming the deterioration.

We cannot yet anticipate a self-sustaining operating budget, but we are taking every possible step in that direction. The potentials of the Village are very great and should produce a balanced budget long before the ultimate in development as a living museum is reached. Meanwhile, the observable benefits to a wide public offer satisfaction to all participating in the restoring of Hancock Shaker Village.

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September 20th, 1968

Houghton Mifflin Company
2 Park Street
Boston 7, Massachusetts
Attn. Mrs. Virginia La Salle

Gentlemen:

We are writing you in addition to our letter of September 19th. We have checked further with The Downtown Gallery, who represent Ben Shahn, and they have informed us that while reproduction rights are held by the Gallery, they will be happy to grant their permission to reproduce the painting in The American Nation.

I have forwarded a copy of your letter of September 19th to Mrs. Edith Gregor Halpert, Director of The Downtown Gallery, 22 East 51st Street, and she asked that you write her as well.

Sincerely,

Leonard B. Schlosser

LBS/jmb

Print Council of America

527 Madison Avenue
Room 414
New York 22, New York
Phone: Plaza 5-3789

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October 2, 1962

Directors: 1962 - 1963:

Edgar Breitenbach
Ehrla Feinblatt
Henry S. Francis
Norman A. Geske
E. Haverkamp-Begemann
Bartlett H. Hayes, Jr.
Sandair H. Hitchings
Philip Hofer
Harold Joachim
Una E. Johnson
Jacob Kainen
William S. Lieberman
Grace M. Mayer
A. Hyatt Mayor
Leona E. Prasse
Lessing J. Rosenwald
Henry P. Rossiter
Paul J. Sachs
Heinrich Schwarz
Bertha von Moschzisker
Hudson D. Walker
Robert M. Walker
Peter A. Wick
Carl Zigrosser

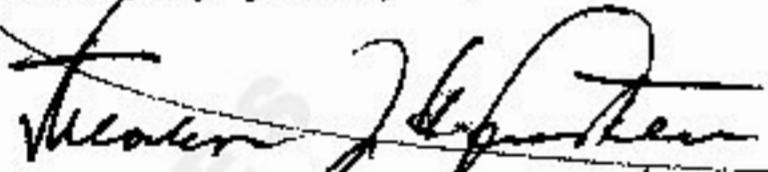
Mrs. Philip Werner Amram
2601 Thirty-first Street, NW
Washington 8, D.C.

Dear Mrs. Amram:

Replying to your inquiry, Ben Shahn's print "Wheatfield" which is part of the traveling exhibition being circulated by the Smithsonian Institution's Traveling Exhibition Service, is not for sale.

It is possible that Mr. Shahn's agent, The Downtown Gallery (32 East 51st Street, New York 22) may still have an impression of this print on hand. I suggest that you write to them.

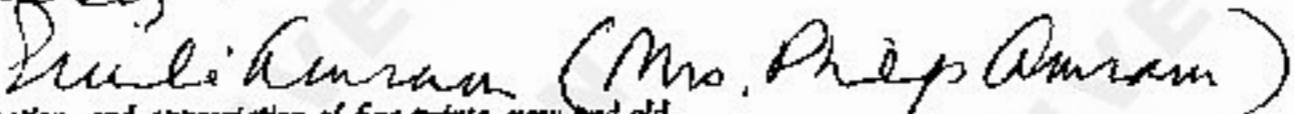
Sincerely yours,



Theodore J. H. Gusten
Executive Secretary

TG:SEC

Is there any chance of buying
an impression of "Wheatfield"?
Could you please let me know of the
above address, stating also the
present price. Sincerely -



A non-profit organization fostering the creation, dissemination, and appreciation of fine prints, new and old.

Lessing J. Rosenwald
President
Carl Zigrosser
Vice President
E. Haverkamp-Begemann
Secretary
Una E. Johnson
Treasurer
Theodore J. H. Gusten
Executive Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POV

October 4, 1962

Mr. William Paddock
Davis Skaggs & Co.
111 Sutter Building
San Francisco 4, California

Dear Mr. Paddock:

I deeply regret that we cannot furnish a print of Shahn's WHEATFIELD. The editions were sold out a number of years ago.

However, we have a very excellent selection of newer examples of his work in the same medium. If you plan to be in New York in the near future, I should be very glad to show them to you.

Sincerely yours,

BGR:ms

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 6, TEXAS

9 October 1962

Dear Edith:

I have your statement of 1 October for \$3,000. for the sequence of Arthur Doves which Robert bought. He gave us securities to cover the first payment on the paintings last December, and the understanding is that he will complete the purchase either the end of this year or the first of next. So until then I would not bother to send anyone a statement, unless you like to upset the first of the month tranquility.

Now I have another problem to present. Mrs. Ike Kampmann has placed on indefinite loan with us her most beautiful O'Keeffe White Rose, Abstraction with Pink.

Sometime recently the painting was damaged while being moved in her car, and there is an abrasion some 3/4" long on the upper margin. It is a clear scratch, going through the paint to the canvas. Mrs. Kampmann asked that I undertake its repair, and I ask your advice as to whether it should be sent to Miss O'Keeffe for the work, or if our restorer, Jim Roth at the Nelson Gallery, should undertake it. Actually a little careful in-painting will take care of the damage.

We are all appalled at Tom Slick's death, and I have just come this afternoon from the funeral.

I am eager to see Robert's new Sheeler, and his possession of it fills me with envy, personally and institutionally.

You have all best regards, and many thanks.

John Palmer Leeper
John Palmer Leeper
Director

Edith Gregor Halpert
The Downtown Gallery
New York, New York

Mr. Frederick S. Wight,
Director of the Art Galleries

September 25, 1962
Page 2

rise to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

problems involved because he is committed until the end of the year and I can't wait that long. Now, he plans to discuss the matter with the powers that be to ascertain whether he can divide his remaining time by spending half of each month in New York. If this can be arranged and no additional difficulties arise, we will sign the papers.

I shall discreetly follow through on Mitch. The little woman sure needs aid at this time, chiefly because I have become disillusioned with the art world and need a vitalizer and I don't mean via syringe.

I am taking your manuscript with me on my trip this week for perusal, and now that I have someone to take dictation, will send you the notes regarding the errors of fact.

Also, I have a date with Phillips after the 6th of October, and will tactfully discuss the tapes with him.

And, so cheerio.

Affectionately,

EGH:ms

Y
GUMP'S

Agents in:
AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

9/19/62

JPA
Edith Greger Halpert
The Downtown Gallery
32 E. 51st St.
New York City

Dear Edith:

I don't know if you could call my vacation restful, up every morning at 5 o'clock working with cattle in heat 110° then falling into bed too tired to even have a drink or enjoy a meal. I will say though, it was such a complete change from the painting business that the gallery looks great to me and I seem very happy about being back. I didn't return until the first of September, put up a new show and was out most of last week with the flu. So please excuse my neglect in writing.

The packer in our shipping department is now back from vacation and he assures me that he will be able to start packing the American Folk Art pieces the end of this week, so I hope they will be on the way to you by the end of next week. I am waiting to hear now, when and if we are to ship the six pieces Arizona State University indicated they wanted on consignment. The store is doing a room in a big antique show here next week, and we had planned to use two of the paintings, "Agnes Adams" and "Three Children". The show only lasts a week so the two paintings should follow the rest of the shipment by just a few days. We will send the pieces to Budworth, and I'll let you know when they leave the store.

I have had New York fever badly the last few days, but it looks impossible to get away this fall. Carolyn, my assistant, tells me she plans to leave for Europe on February 26th, so I will have to consider N.Y. the last of January or first of February. Anyway, I hope the trip will be at a time when you are in the gallery.

The accounting department has just sent over payment requests for three of the pieces sold from the show. A check for \$1,560.00 will be sent right away and I expect the balance shortly.

ri to publishing information regarding sales transaction, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or subscriber is living, it can be assumed that the information may be published 60 years after the date of sale.

ARTHUR R. FREEMAN

**INSURANCE BROKER AND ADVISOR
TO INDUSTRY**

**TELEPHONE MURRAY HILL 3-6570-71
3-78-16-14**

Miss Edith G. Halpert
32 East 51st. Street
New York, N.Y.

Dear Miss Halpert,

We are still awaiting receipt of your Jewelry Floater so that we may take a record of same, and renew this policy at expiration.

During a telephone conversation with Mr. Freeman on August 20, 1962, you mentioned that you do have a policy which was issued through the Connecticut broker.

We would appreciate if you would forward this policy to our office, and oblige,

Very truly yours,

ARTHUR R. FREEMAN

BY: Helen Apple

HA/ga

September 26, 1962

Mrs. John D. Rockefeller, III
1 Beekman Place
New York, New York

Dear Blanchette:

I find a cryptic message left for me by a temporary receptionist. This records your name as well as Marsh and McKlenin. Additional notes indicate that there was some question as to whether the Charles Sheeler painting entitled, WILLIAMSBURG KITCHEN had been in someone else's possession prior to your acquisition.

I know you will think I am getting awful dumb, but I have no way of ascertaining what information was required but I will give you all I can. The painting was acquired by you in 1937 for \$750.00. This is the year Sheeler produced the painting.

If there is any additional information required, would you be good enough to have your secretary phone me directly,

Best regards.

Sincerely yours,

EGL:ms

E G H gal

October 3, 1962

Mr. Gudmund Vigtel,
Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigtel:

Many thanks for the additional clippings. Evidently, Washington has little to write about because the show has had enormous coverage.

I am pleased with most of it, but rather annoyed with the fourth paragraph in Mrs. Leslie Judd Ahlander's article which appeared in the Post on Sunday. What in the Hell (for instance, some one referred to my salty talk, I might just as well keep it up) does she mean by saying, "Very little abstraction is included in the group." What is not abstract then? The bulk of the paintings shown, with the exception of Baskin, Bloom, Greene, Halpert, Kinigstein, Kuniyoshi, Levine and maybe several others further down alphabetically.

Have you any objection if I write her a very pleasant, polite note calling her attention to this mis-statement? I am pretty bored with the young generation. As you know, a large percentage changed its attitude after seeing the exhibition of abstract paintings, 1903-1923 and maybe I should send this young lady a catalog--and learn her; so much for that.

Indeed, it will be a great pleasure to see you on October 11. I will skip my 11 o'clock breakfast to take advantage of the invitation to lunch with you and Phil.

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October 3, 1962

Mr. Ira Moskowitz
Shore Wood Press
304 East 45 Street
New York, New York

Dear Mr. Moskowitz:

In going through some old records, I discovered a consignment, dated November 12, 1959, listing two posters and a drawing by Ben Shahn, which you borrowed. There is a note to the effect that one poster, "Circus" had been returned, but the other two seem to be still in your possession.

Won't you please send them to us at your earliest convenience?

Sincerely yours,

EGH:ms

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HAMILTON AND HAMILTON
UNION TRUST BUILDING
WASHINGTON 5, D.C.

GEORGE E. HAMILTON, SR. 1853-1946

GEORGE E. HAMILTON
WILLIAM A. GLASGOW
JOHN L. HAMILTON
GEORGE E. HAMILTON, JR.
THOMAS A. FLANNERY
ROMAN J. GERBER

September 25, 1962

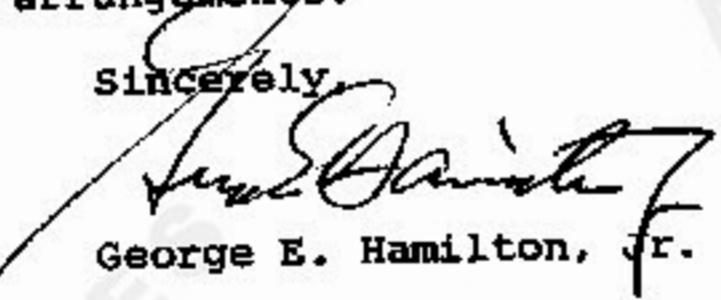
Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am very sorry that I will be unable to be present at the opening of the Exhibition at the Corcoran of your paintings. I have to leave Washington the afternoon of the Opening and will be away the following week, so I am sorry that I will not see you.

I went over the arrangements in the Gallery this morning with Mr. Williams, and I think it is quite impressive and that you will like the arrangements.

Sincerely,



George E. Hamilton, Jr.

GEH:mam

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September 26, 1962

Mr. George D. Culler, Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear George:

I have just received a letter from Tseng Yu-ho and expect to see her the first week in October.

I will then confirm the December 18th date, etc., and will ask you a great many questions as to the number of pictures you can use; whether you would like the exhibition to be retrospective in character or concentrating on the most recent examples and finally whether you would be prepared to assemble them from various owners in different parts of the country. (In other words have you enough dough for such an assemblage).

Sincerely yours,

EOH:ms

October 3, 1962

Mr. Richard Hudson, Editor
War Peace Report
305 West 18th Street
New York 11, New York

Dear Mr. Hudson:

I just came across our consignment to you for five transparencies of paintings by Ben Shahn. You picked these up on May 11.

As I advised you at the time, we paid \$75.00 for each of these prints and are very eager to have them returned to us for further use. No doubt by this time, you will have completed your publication and are ready to return the material.

Many thanks.

I still remember the very pleasant trip I had from New Jersey and at your home.

Best regards.

Sincerely yours,

EGH:ms

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University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

October 2, 1962

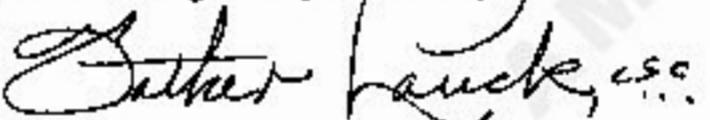
Mrs. Edith G. Halpert
Director, Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

For a religious exhibition which we are holding next Lent (in March) we would love to have paintings by Hyman Bloom and Max Weber. I am not sure, but I think you handle these artists. Would you be able to loan us paintings of a religious nature from their hands?

I would appreciate any advice which you could give.

Yours very respectfully,



Rev. Anthony J. Lauck, C.S.C.
Director, University Art Gallery

AJL/ag

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October 3, 1962

Dr. William Dameshek
38 Willow Crescent
Brookline, Massachusetts

Dear Dr. Dameshek:

Enclosed find a credit invoice for the Ben Shahn which you returned.

When you are ready to select something to replace this painting, we shall be very glad to cooperate with you.

Sincerely yours,

EGH:ms

Enclosure

ROSENTHAL & CO.
Members New York Stock Exchange

40 WALL STREET - NEW YORK 5, N.Y.
HANOVER 2-8822
CABLE ADDRESS "ALHAROS" NEW YORK

September 21, 1962

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purchaser is living, it can be assumed that the information
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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

A few years ago when I disposed of one of my five Marin's
there was some unfortunate misunderstanding which at that time caused
you to express regret to me that you did not know more about it. By the
way, I do hope that you will visit us soon so that you can see how terrifically
well hung our Marin's are in our new apartment.

However, in connection with our new apartment, I find that I don't
have a place for our small Rattner oil. I am mentioning this to you now
because it is very likely that when I get around to it I shall make an effort
to sell this painting or possibly trade it in for another work of art more
suitable to our present layout. If at any time you have any thoughts in
this connection please feel free to give Lenore or me a ring.

I will be in soon to say hello. All good wishes.

Yours,

Odean

Rattner
City - 950

59-
950;

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MPX
MRS. E. GRAFTON CARLISLE
317 LAKEVIEW TERRACE
BURLINGTON, VERMONT

Dear Edith:

Thanks for your note and I think I am all set now for my slides - I have excellent examples of the first half of the century from various museums I have contacted as well as National Gallery of Art and I have had slides taken of a fine group of later items - the wool flower, hair work, shell, feather, leather, etc stuff from Sheldon Museum at Middlebury and Fleming Museum here in Burlington.

I do appreciate your looking up your slides - this was most kind of you - for I know how "straight out" you must be with your own travels.

Sincerely,

Sept. 25, 1962

Lilian

THE MUSEUM OF MODERN ART

NEW YORK 19



11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 20, 1962

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Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

I am writing to thank you, on behalf of the Museum and the International Council, for having loaned your beautiful tempera, World's Greatest Comics, to our BEN SHAHN retrospective exhibition.

I am sure you will be as pleased as we are by the warm response to the exhibition in each of the four European cities included on its itinerary. For your information, I have listed these cities, along with the names of the exhibiting institutions and the dates of the showings, below:

Stedelijk Museum
Amsterdam, The Netherlands

December 22, 1961 - January 22, 1962

Palais Des Beaux-Arts
Brussels, Belgium

February 3 - February 25, 1962

Galleria Nazionale d'Arte Moderna
Rome, Italy

March 31 - April 29, 1962

Graphische Sammlung Albertina
Vienna, Austria

May 22 - June 24, 1962

At its inaugural showing in Amsterdam, the exhibition attracted a great deal of critical acclaim, including illustrated reviews in most of the leading newspapers. I have enclosed a copy of the New York Times article which appeared shortly after the Amsterdam opening since it sums up quite well the general reaction to the exhibition.

In both Brussels and Rome, the Shahn works were greeted with enthusiasm and were seen by thousands of viewers. Twenty leading Italian newspapers gave the Rome showing of the exhibition extensive coverage and it was featured on radio and

[pg. 2 missing]



Sept 21, 1962

Downtown Gallery
387 51st St
New York
Dear Mrs. Halpert:

Here is a check on
the little Ben Hahn. Please
send the picture to the
Fleming Art Museum. Also
please send a statement to
Mr. Peab - as a museum
purchase. I guarantee the
Sale. Thank you Hirshon

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October 3, 1962

Rabbi Leonard I. Beerman
484 South San Vicente Boulevard
Los Angeles 48, California

Dear Rabbi Beerman:

I just discovered that the original invoice for the Decalogue
was mailed to you yesterday. Although it is a bit premature,
it did give you the good news that you are finally about to
receive the print you have awaited so long. Ben certainly
holds off as he finds the gold leaf process very tiresome.
However, he did make the concession of ordering a frame lo-
cally before he delivered the picture to us.

On prints as you know, the transportation and insurance ex-
penses are assumed by the buyer. Will you, therefore, be
good enough to place this on your policy so that we can have
it packed and sent to you promptly.

I hope that you and Mrs. Beerman will be visiting us soon.

Happy New Year and best regards.

Sincerely yours,

ROHANS

UNIVERSITY OF MINNESOTA

THE UNIVERSITY GALLERY

MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

September 28, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Betty Maurstad and I will be in New York for approximately a week starting October 11 to get our projected exhibition on 291 more firmly underway.

I hope you will be in town on the eleventh and will have time to help us with the exhibition list. We would appreciate meeting with you early in our visit so that we will have time to follow through on the various suggestions which will result from our conference.

Betty is well into the material and is enthusiastic about what she has been able to dig up. We are both looking forward to our visit and to a successful exhibition.

I will telephone just as soon as I am settled.

I hope you had a pleasant summer. Ours is much too short.

With all best wishes.

Sincerely yours,

Sidney
Sidney Simon
Director

ss/jr

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SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

October 8, 1962

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Dear Mrs. Halpert:

It is most gratifying to be able to report another successful season at Hancock Shaker Village. The mechanics of getting started occupied us the first year, but after a winter of planning we had great expectations for our second season. Good friends like you transformed our hopes into realities, and we were able to extend our preservation and restoration work.

The enclosed summary will bring you up to date and outline for you what we hope to achieve in the coming year. To sustain our initial accomplishments and underwrite the continued development of the Village, we need a minimum of \$40,000 for our 1963 budget. This amount would cover essential wages and salaries, the regular maintenance, a modest measure of restoration, and the interest on a bank loan, which should be retired as soon as possible.

To raise this much money, we must also call on foundations and national philanthropists. To interest them, we first need your help. They will ask about the number and amount of individual contributions in assessing interest in Hancock Shaker Village. We ask you again to provide the figures which will help us get outright gifts and matching funds.

Also important is broadly based community backing; its growth here is encouraging and is of special concern to foundations. In addition to the lengthening roll of Berkshire-area donors, attendance figures reflect greater local support as well as the spread of interest in the Village to people in other areas. Attendance in 1961 ran to 4,000 while as of this writing we are 40% ahead of last year.

The solid backing of these thousands seems more eloquent than any words of mine in suggesting that you contribute generously toward the 1963 Village program. But I am making this appeal a personal one, and I am making it early so that this fall we may schedule the winter work vital to carrying the 1963 projects to completion. I hope you will be among our donors.

Sincerely,

Lawrence K. Miller

Mrs. Lawrence K. Miller
President

*I'm sorry I have missed
you in August. Better
luck next time.*

Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

October 5, 1961

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Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is a copy of the Yale Art Gallery Bulletin in which the monumental Roman sculpture of Athena I spoke about is reproduced. Perhaps this is enough to give your architect a first idea of the piece. If an actual photograph is needed, we do have a file print from which the Bulletin plate was made.

Of course you and he will realize I have not discussed this piece with any of the Acquisition's Committee in terms of its possible sale or exchange. However, if your architect is interested I will go immediately into the whole matter.

I wish I could be with you Monday evening for Ben Shahn's opening. Alas, I am up to my ears getting the Clark show ready for opening next Wednesday and don't dare leave here in the interim.

My very best to you and to Ben.

Yours,

Andrew C. Ritchie

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October 1, 1962

Dr. H. B. Freeman
2500 Bathurst Street
Apartment 702
Toronto, Ontario
Canada

Dear Hirsh:

Upon receipt of your letter, we arranged for the shipment of the Tseng Yu-ho painting. We did hold this up awaiting your decision about the Weber.

Now, we are sending the one picture to Toronto very shortly--after the official papers are made out.

Of course, I deeply regret that the marvelous Weber will not be part of your life, but you know best and I will say no more.

It was wonderful seeing you and the Kaplanskys. I enjoyed the evening so much, as well as your gallery visits.

Come again soon.

Sincerely yours,

EOH:ms

Crane Kalman Gallery

DIRECTORS:

ANDRAS KALMAN
J. C. BIBBY, B.A., Hon. Centab.
ASSISTANT DIRECTORS: BRYAN SENIOR, B.A., Hon. Centab.
ANNE E. H. WILLIAMS, B.A., Hon. Lond.

178 Brompton Road, London, S.W. 3

Telephone: KNI 7566 Telegrams: KALGAL, LONDON

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Miss Edith Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, New York.

21st. September 1962.

Dear Miss Halpert,

We wish to thank you again for the kind loan of the John Marin sea painting.

Just to clear up our records, would you be so kind as to confirm the safe arrival of the painting, which was shipped to you about the end of August through our agents Pitt and Scott.

We do hope you received the catalogues for this exhibition.

Yours sincerely,
pp. Crane Kalman Gallery

Nadia Wills

Nadia Wills

Dealers in Paintings and Sculpture

Also in MANCHESTER · 35 South King Street, Manchester 2 · Tel.: DEA 5718

CHAS. A. BAUER
PERKINS ROAD - WOODBRIDGE
NEW HAVEN II. CONNECTICUT

September 24, 1962

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Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

As you may recall, I purchased from you in the late
'40's Charles Sheeler's "Catwalk" (1947) for \$2,200 and
John Marin's "A Composing - Cape Split No. 1" (1943) for
\$1,200.

I have always insured them for cost, but it seems
advisable now to bring their values a little more up to
date. Won't you please let me have your opinion or
appraisal of these pictures for current insurance valuation
purposes?

I am hoping to have the opportunity to come in to see
you this winter a bit more frequently than I have in the
past.

Sincerely yours,

Chas. A. Bauer

CAB m

Mike
Mike Schulman

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERVILLE, NEW YORK

September 28, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Many thanks for your letter of September 26 regarding the painting. If you and the restorer think the picture is all right, it is perfectly all right with me. I just wanted to be sure that these checks would not extend further.

I will undoubtedly stop in to see you in the next few weeks and make arrangements for it to be returned here.

We will make every effort to see the exhibit at the Corcoran Gallery and wish to extend our very best wishes on this showing.

May we also take this opportunity of extending to you our very best wishes for a Happy and Healthy New Year.

Sincerely,

Jacob Schulman

JS:KB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

PAUL PLANERT • INTERIORS

October 8, 1962

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Gentlemen:

Please let us know if you have received The Mushroom's Home by Tseng Yu-Ho and Super Market #1, Mask and Lute and Molecules #1 by Ben Shahn. These were sent some time ago by railway express and we would like to remove them from our insurance policy.

Sincerely yours,
Clifford Sutliff
Clifford Sutliff

Paul Planert Interiors

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831 Madison Avenue, New York City 21, N.Y.

1 October 1962

Mrs Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Edith:

Just a note to enclose an information sheet
regarding Sheeler's SUN, ROCK AND TREES #2,
which came from Mrs Lillian Dochterman.

I have filled in all the information which I
have, and the rest will have to be filled in
by your gallery. Mrs Dochterman's address,
which you probably know, is The Department of
Art, State University of Iowa, Iowa City, Iowa.
I have sent Mrs Dochterman a black and white
photograph of the work.

Fond blessings,



LEE NORDNESS

IN:1
Enc.

JOHN A. LAMB
LETITIA LANE
MOUNT KISCO, NEW YORK

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October 5, 1962

Mrs. Edith Alpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Alpert:

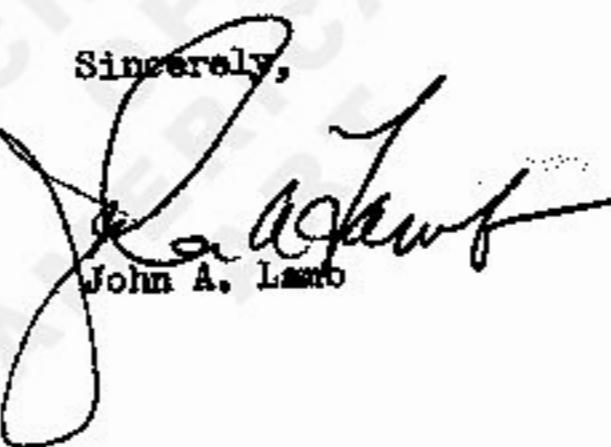
As you requested, I am inquiring as to your estimate of the current value of "Brooklyn Bridge", dated 1913 by John Marin, which I bought from you some years back.

I need this information to adjust my insurance coverage.

According to the best estimate of the Downtown Gallery, the current replacement price of the above mentioned picture is _____. (Please fill in and return.)

Sincerely,

John A. Lamb



THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

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October 3, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The enclosed receipt covers all of the works returned to you which you had loaned to the Art in Embassies project. I would appreciate your signing and returning it to the Museum Registrar in the enclosed envelope.

We have been very grateful for all your help and I should like to again extend our special thanks.

Sincerely,

Waldo Rasmussen
Waldo Rasmussen
Associate Director
Circulating Exhibitions

*Enclosed
check
for
50*
Enclosure: Receipt of Delivery

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September 26, 1962

Miss Bertha von Moschzisker, Director
The Print Club
1614 Latimer Street
Philadelphia 3, Penna.

Dear Miss von Moschzisker:

The prints we consigned to you were shipped several days ago.

For your information, the Lucky Dragon series was limited to paintings and drawings. There are no prints available.

Sincerely yours,

EOH:ms

ART
Voices
FROM
AROUND
THE
WORLD

200 EAST 72nd STREET, NEW YORK 21, N. Y.

September 22nd

Dear Edith -

How sweet of you to send me an invitation to the preview of your fine collection at the Corcoran Gallery of Art on Thursday September 27th.

I am so sorry that I cannot accept - but "Art Voices" comes out on Friday the 28th, and you may well imagine how hectic my life will be at just that juncture. You are slated for a complimentary copy, so when you return you'll have my baby in your hands.

Much love to you, and many thanks. Congratulations on the big event. I'll be thinking of you, and anxious to hear all when you return. Roland (Please)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

JEROME P. CAVANAGH, Mayor

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Phone 837-0360

September 25, 1963

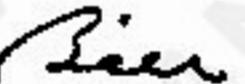
Dear Edith,

Your talk was superb and aimed in just the right direction. Our businessmen enjoyed it immensely, as did I. We were also very pleased to have you visit Detroit and are most appreciative of your taking the time to do us such a noble service.

I presume the Founders Society has asked you to send them a statement of expenses. If they haven't, please do.

Best regards,

Sincerely,



Willis F. Woods,
Director

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

A.F.A.

September 25, 1962

Mr. James G. Van Story
Haymount Antiques
Box 6
Weaverville, North Carolina

Dear Mr. Van Story:

I am sorry that we have no paintings by Walker--or by any other artist who painted the old South.

However, in our collection of folk art, we have a very interesting example of a subject that might interest you. The following description appears on the reverse side of the painting, The Albert Barnays Residence:

*Oil on canvas

Size: 33" x 22"

Circa 1862

"Found in Newton Falls, Mass. this is an interesting example of an American artist's interpretation of a foreign scene. The inscription, rather illegible, on back of the picture reads: "This is an oil painting of Mr. Albert Barnays residence in Columna, Mexico. Also his tropical garden - coffee plantation - cotton gin there. The seeds were taken from the raw cotton. The cotton was then bailed - shipped by----to Mazatland 90 miles to the nearest port. Then shipped to San Francisco or----. Mr. Barnays was interested in cotton machinery, manufactured by Otis Pettes at Newton Falls.----Mr. Barnays went to----with Mr. Pettes. He died in California 1858 or 1860 I think Charles Johnson of Newton Falls Mass. settled his estate in Columna Mexico July 1862."

rier to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 4, 1962

Mr. Henry Schnackenberg
Newtown, Connecticut

Dear Henry:

As usual you have come through gloriously. I am delighted
to have the magazines and am most grateful that you
remained.

As I advised you originally, I could not make your party,
but I did dictate what I thought was a charming telegram
to a temporary steno. Several days after she left, I
found the handwritten copy I scribbled in the top drawer
of her desk and realized that it had not been sent. This
I deeply regret, as I wanted so to express my feelings
about you and to wish you Happy Birthday.

With fond greetings, I am

EOH:ms

With regard to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 3, 1962

Mr. Alan Rosenthal
44 East 67 Street
New York, New York

Dear Alan:

The enclosed is self-explanatory; you have both the credit invoice and the dough.

Like a good guy, would you please sign the blue slip and return to us for our records.

It was nice to see you and Lenore.

Best regards.

Sincerely yours,

BOH:ms

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 25, 1962

Mr. Paul Carroll, Associate Editor
WFMT Perspective
221 North La Salle Street
Chicago 1, Illinois

Dear Mr. Carroll:

As our photographer did not return until this morning it would be impossible to meet your deadline of September 27th. He certainly could not deliver the print that rapidly. Consequently I have decided to remove from our record book a print which will serve the purpose and will replace it when the delivery is made. The print is now enclosed together with the invoice.

Sincerely yours,

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October 3, 1962

Miss Paula R. Kloster,
Curator and Professor of Art
Arizona State University
Tempe, Arizona

Dear Miss Kloster:

Thank you for your letter.

I was very pleased to learn from Miss Heninger that you had purchased eight examples of sculpture and one painting for your American Folk Art division, and that your choice was so excellent. I was pleased also that you had some additional items sent to you for further consideration. The group in its entirety will make an excellent inroad into the overall Folk Art pattern, and, as you know, it is very difficult to find any material in this quality now that so many permanent collections have been made in various museums.

I had hoped to see Ed and Bernice Garbisch at the Folk Art exhibition, opening at the Time and Life Building ~~next~~ week, but just discovered that I will be in Columbus, Ohio that evening where I am scheduled for a lecture. However, I will see them later in the season and will have an opportunity to discuss the matter with them about directing some of their surplus material to you. I can show them photographs of what you have already acquired in the way of paintings. As you know, their collection is limited entirely to paintings; there is no sculpture included. In any event, you may be assured that I will do my utmost.

The Corcoran Gallery of Art
Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 6-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 28, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

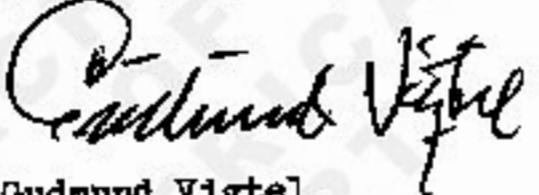
Dear Mrs. Halpert:

Rather shamefacedly, I am sending you a telegram I carried around in my pocket last night, also some clippings Mrs. Baum told me you wanted and today's crop. The opening, I think, was a splendid occasion which I think will have much significance for the Gallery.

Please don't worry about our Registrar's receipt for your collection. Our records show that it was mailed to you on September 14th and I am sure you will find it in your papers. We will see you soon in New York for the Biennial.

With best regards,

Sincerely yours,



Gudmund Viget
Assistant Director

GV/11

Enclosures

Leo S. Guthman

October 10, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

On my return from Aspen, I found the invitation for the preview of your collection. Edith, I was pleased that I was included in the list of the people that you wanted there. As I told you, I think it is a marvelous thing that you are doing, and it is just another jewel in a crown, that for me, you are wearing.

Saturday, I was up in Milwaukee and I went to see the, "Art USA" show. I don't know how good a show it was, except it was fun for me to see, as mostly because of you, I met many of the men whose pictures were hung.

Last Wednesday, I was at the dinner for the opening of the new Morton Wing. Believe me, it was a gala affair. I should have been on my best behavior, but I did manage to stray a little bit from "Miss Porter's School of Protocol".

Was in New York the last week of August, but found that you were still away. Hope I have better luck next time.

Warmest regards.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

October 8, 1962

Mr. Joseph Hirshhorn
"Round Hill" - John Street
Greenwich, Connecticut

Dear Joe:

Congratulations! Your collection is really superb and although I saw portions of it on many occasions--sometimes quantitatively, as in Toronto and The Walker Art Center, this is the first time I had an opportunity to see it in such a large scale.

Also, I want to thank you for your kind telegram which was not delivered to me that evening, but came to me in the mail from Corcoran several days later. The place was so mobbed and I was flitting about so rapidly that no one could catch up with me. It was a wonderful occasion for me because I could see this part of my collection as a unit for the first time and frankly, was pleased. But, I realize that there are quite a few gaps and this is what I would like to talk about if I can manage a date with you. How about it? You will be perfectly safe; perhaps some evening next week you can wangle some time to spend an evening with me. Won't you please let me know?

Best regards.

Sincerely yours,

EDH:ms

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

October 1, 1962

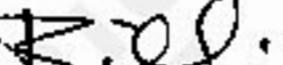
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Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st. St.
New York, N. Y.

Dear Mrs. Halpert:

We hope you have received our request for an appointment for the afternoon of Thursday, October 11th. regarding our 28TH BIENNIAL EXHIBITION. I am wondering if it would be at all convenient for you to have lunch with Mr. Vigtel and myself on October 11th. at 1:00. I am going out of town so I will call you in New York to see whether you are free. With best regards.

Sincerely yours,



Director

HW/W

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September 24, 1962

Mr. Keith Baker
Baker Paper Company
36 Broad Street
Oshkosh, Wisconsin

Dear Mr. Baker:

Thank you for your check.

A receipted statement is enclosed for your records.

I hope you continue enjoying this very fine example of Marin's work and that I shall have the pleasure of seeing you soon again.

Sincerely yours,

EOH:ms

Enclosure

on Atlanta

September 27, 1962

Dr. Reginald Poland
High Museum of Art
1262 Peachtree Street, N. E.
Atlanta, Georgia

Dear Reginald:

I have just completed a survey of my commitments and find that it will be impossible for me to accept your kind invitation in connection with the Garbisch Collection Exhibition. Much as I would like to give a lecture on a favorite theme, I will have to forego this pleasure, as well as that of seeing you again.

May I suggest that you get in touch with Mrs. Mary Black, Director of the Abby Aldrich Rockefeller Folk Art Museum, Williamsburg, Virginia. She has lectured frequently on the theme and is excellent.

Sincerely yours,

EGH:ms

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example of a creative use of the traditional techniques of needle work (not needlepoint) employed in unorthodox ways. Whether they fall into the "folk-art" category I do not know; that depends on one's definitions, of course. But I think that 'craft-wise' they are very different; and although they may approximate the appearance of tapestry weaving techniques - the use I have made of the many common stitches has resulted in new textures and surface-reliefs quite untried in the craft world.

I hope you will be able to see them - at this point I feel very presumptuous!

Sincerely yours -
Judith Gnewell
(Mrs. Horba Gnewell)

Mrs. Steven Osterweis

5423 Darlington Road, Pittsburgh 17, Pennsylvania

October 10, 1962.

Dear Mr. Haupert,

By all means send the
Shaka sick screen prints
the way you normally do.
We will see that they are
properly protected before
hanging. We are looking
forward to seeing your list
And of course we are very pleased
that some screen prints will be

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3811

September 21

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st. Street
New York 22, New York

Dear Mrs. Halpert:

During the second and third weeks of October the Director, Mr. Williams, expects to be in New York for the purpose of selecting works to be invited for the 28TH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING. I will accompany him.

There are some sixty galleries on our itinerary and, needless to say, we shall have to use our time as efficiently as possible. We would like to make an appointment with you for a visit on the 11th of October at PM o'clock, and hope that this will be convenient with you. I would very much appreciate a reply at your earliest convenience.

Sincerely yours,
Gudmund Vigeland
Gudmund Vigeland
Assistant Director

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WESTERN UNION

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W. P. MARSHALL, PRESIDENT

SP-1201 (4-60)

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DL = Day Letter
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LLH380 RA491

R NB 121 CON PO NEW YORK NY 26 422P EDT

MRS EDITH GREGOR HALPERT, DLR 500PM, THE CORCORAN ¹⁹²⁸ 5 27

ART

17TH AND MY AVE ~~100~~

WASHDC

CONGRATULATIONS AND BEST WISHES TERRIBLY SORRY CAN'T ATTEND
PREVIEW. VERY ANXIOUS TO SEE COLLECTION SOON. KINDEST REGARDS

JOSEPH H HIRSHHORN

RCA COMMUNICATIONS, INC.



A SERVICE OF RADIO CORPORATION OF AMERICA

66 BROAD STREET
NEW YORK 4, N. Y.



DEPARTMENT OF
COMMERCIAL ACTIVITIES

ADDRESS FOR RADIOTELGRAMS
"TELCORCA"

October 4, 1962
FB 559 9/24

Halpejt Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Our records show that recently we were privileged to deliver a radiogram for you from Honolulu.

It will be advantageous for you as well as your overseas correspondents to receive telegrams Via RCA, and we therefore suggest you use the service of RCA when sending messages abroad.

Enclosed is a pamphlet which outlines the scope of our services, list our rates and the branch offices we maintain in New York City. You can make use of our service Monday through Saturday from 8:00 AM to 1:00 AM, and on Sundays and Holidays from 10:00 AM to Midnight by telephoning for a messenger at Plaza 8-1200. You may telephone your messages at all hours of the day or night to our main office at 66 Broad Street, telephone 363-4141. Confirmation copies of your telephoned messages will be sent to you free of charge.

I shall be most happy to provide you with whatever assistance you may require in connection with overseas communications problems. Please call me whenever you think I might be helpful to you.

Very truly yours,

Walter V. Eugenio
Waldorf Astoria Hotel
Plaza 8-1200

Encl.

September 25, 1962

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

From your letter, I gather you have become slap-happy about the building and remodeling. The Tea House intrigues me and I can't wait to juggle the cup on your green.

You continue to overwhelm me with your ideas. I think the plan for the Dove Exhibition is stupendous and I am most enthusiastic about it. It has the making of a wonderful book; one which needs writing badly, particularly for foreign consumption. Furthermore, now that O'Dougherty has signed a manifesto to the effect that abstract expressionism is finished (all but the outstanding artists in the group) the book is even more timely. In any event, you may rest assured that I will cooperate with you fully in supplying all the published material we have in our possession.

I have also found some Stieglitz catalogs and I am sure that for such an exhibition, the old girl--meaning O'Keeffe--will permit loans from the Stieglitz collection which was divided among the Metropolitan, Philadelphia and Chicago museums (Art Institute for the latter). As you probably know, she made a proviso that no loans of the material can be made without her permission.

It might also be a good idea for you to spend some time with Mrs. Dove and Bill--the artist's son. Both have many valuable reminiscences and there is a possibility that some other printed material may be in their possession. I love the idea of reprinting the various reviews and comments. It will be a valuable lesson for the younger generation who have it so good. Even when they use a Pepsi Cola bottle or a Campbell's soup can, they have favorable publicity. Seriously, this should become a real document.

Incidentally, one of the Holland museums--I think The Hague--

Archives of American Art

5200 Woodward Avenue • Detroit 2, Michigan • Telephone TEMple 8-7500

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John MacLellan, Administrator

October 5, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22
New York

Dear Edith:

Your weathervane arrived and it was a perfect gift. Interest in it was keen and when it was shown, bidding was vigorous, with a most gratifying result for the Archives. We do appreciate your generosity very much.

I do not think you are a hard bitter female.

Yours very sincerely,



Irving F. Burton, M.D.

The Print Club

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September 21, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

When you send our consignment of Shahn, will you include, if possible, any of the Lucky Dragon series if there are prints available.

Sincerely Yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM/PP

on the cover is not available
at this time.

Thank you once again
for your kind efforts of my
behalf.

Sincerely,

Andrew Robinson

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

October 8, 1962

**Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York**

Dear Mrs. Halpert:

**Mr. and Mrs. William C. Murray are planning to make a Deed of
Gift of some of the works of art which they own to the Institute,
retaining life use of them.**

**Included in the things which they plan to give to the Institute
is: DEER ISLE, MAINE by John Marin, watercolor, 18 1/2" x 16"**

**Would it be possible for you to give us a valuation on this
painting.**

Sincerely,

Edward

Edward H. Dwight, Director

EHD:mcf

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Oct 3, 1962.

Dear Sir,

The First Council of America has referred me to you in answer to my request concerning the work of Ben Shahn.

Unfortunately, at the present time I must limit myself to relatively inexpensive reproductions - do you have anything of that nature? If you do, I would appreciate a catalogue or descriptions of what is available. If not, can you refer me to places likely to have them. So far I have acquired some posters, but only by accident.

I appreciate your help very much.

Sincerely
Mrs. L. Palmer
80 cottage St.
New Haven, Conn.

- 5 -

This letter has already grown quite long, but having mentioned Baziotes and Byron Browne, I might continue to the point of saying I am having trouble in contacting anyone who might handle these paintings. I wrote to Sam Kootz - but he disclaims all interest in either and would give no indication of who handles either one now. I have heard Sidney Janis handles Baziotes, but a letter to him at the same time I wrote to you has yielded no reply. Byron Browne seems to be a total mystery. I know he is dead - but surely he still has some reputation - wasn't a painting of ~~mixt~~ his included in a European travelling show a few years ago of which you were one of the committee?

Right now, I can see the disadvantage of living way out in the country as I do. Many friends have wondered why I didn't move back to the East, and sometimes I wonder myself - but the contacts of my two boys have been around here, and in Miami University.

I should - and would much like - to come to New York this fall, but I am doing graduate work toward another degree and can't leave now. Possibly in early December when this term is over. Thank you for your interest - and any ~~fat~~ advice from you will be welcome. But as you can see, right now, the figure for a selling price is the great question - to me, at least.

Warm regards,

Nelen
Nelen R. Warting

3501 CAMP BOWIE BOULEVARD, FORT WORTH 7, TEXAS PERSHING 2-2847

October 2, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Ex art
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing copies of two of Mr. Wilder's letters. I believe the one dated September 13th is the one you are looking for. There is another brief note from him but it expresses his gratitude for your generosity and doesn't mention any pictures. Let me know if this doesn't clear things up.

Sincerely,

Mary Jane Maitland

Mrs. George C. Waite, Jr.
Secretary to the Director

Enclosure

letters on the brick front
left of the front door
In case you need to
telephone - my number is
Tel (area) 8-3259.

Most taxi drivers
know this neighborhood
any way - but primarily
just now because it
is not far from where
the Kennedys used to live!
Dinner should really
be at T. Sharp - because
"Bill Williams said in his
letter to me we should get down
to the Coronet not much later
than 9.30 - Personally I
think we (or at least you & I)
will (Williams) should be there at
9.30 sharp or a bit earlier. my dinner
will be seated but

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1962

Rose-Marie McCarthy
32 East 51st Street
New York 22, New York

Dear Miss McCarthy:

I just received your letter in regard to your apartment at 32 East 51st Street.

You have a lease that does not expire until July 31st, 1963, and the deposit with us is for the last month of the lease. I suggest that you immediately put an advertisement in the paper to sublet the apartment for the balance of the term. Any sub-tenant of course must be subject to our approval.

Very truly yours,

IRVING H. SCHWARZKOPF, INC.

By _____

IMB:jmc

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September 27, 1962

Mr. Gordon Smith, Director
Albright-Knox Gallery
Buffalo, New York

Dear Gordon:

I did some reconnoitering after your telephone call and have the following information for you.

According to Hirschil-Adler, a Dewing pastel, of the size and subject you mentioned, sells for about \$350; according to Harold Milch, who has sold several in recent months, the price can be raised to somewhere in the neighborhood of \$600.00. There has been a recent renewal of interest in romantic painting of the period. The above statements are quotes and please do not credit me personally with the information.

I hope that the evaluations will be of help to you.

My very best regards.

Sincerely yours,

EOH:ms

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October 10, 1962

Mrs. L. Palmer
80 Cottage Street
New Haven, Conn.

Dear Mrs. Palmer:

Much as I would like to be of assistance to you, we carry no reproductions and I would therefore suggest that you get in touch with either the Museum of Modern Art or the Whitney Museum of American Art for color prints of Shahn paintings.

Sincerely yours,

EGR:ms

Corrada de Río de Janeiro 2

México 7, D. F.

September 25

Dear Eddie -

Thanks so much for all your hospitality. It was a pleasure to see you, and you probably gave me too much of your time. You took more of a trip than you know, however. I was more exhausted than I have ever been in my life, and more depressed too, for reasons I need not bore you with. It's been a hell of a time.

You are a rock, & I suppose you are used to having people come to you at their worst to draw a little strength out of your bank. I did too. Do you want my T. O. V.?

The Cadets telephoned last night to find out about the situation here. Majorio's mother is in terrible shape, which is the worst kind of fate I know. She has been a wonder all her 86 years and ought to have been granted the privilege of an easy death. Majorio, I am sure on the phone free of accusation for the Demuth. He is a great bid and wise property to go to, especially to the far-flown because of his

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or to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

October 4, 1962

Miss Sally Fairweather
Fairweather Hardin Gallery
139 East Ontario Street
Chicago, Illinois

Dear Sally:

Even the taxi driver laughed when I got out of the cab
clutching two \$1.00 bills in my hot little hand, with
no bag in sight. I would have been unhappily stuck if
I had only \$1.00, as the fare cut into the second bill.
All in all, it was quite a night and I enjoyed it
immensely.

As a little token, I am sending you a silk screen by
Stuart Davis, entitled, "Ivy League". I thought you
might enjoy it and that it would recall the fun we
had together.

Affectionately,

EGH:ms

Enclosure

October 10, 1962

Frederick Baum, Esq.,
350 Fifth Avenue
New York, New York

Dear Fred:

Thank you for writing me about Subchapter S. Whatever you and Mr. Oberfest decide is o.k. with me. I may know about art, but as you have witnessed for many years, law is not in my domain.

Mr. Schwartzkopf is coming in tomorrow and I will ask him to revise the gallery list as you suggested.

I thought you might like to see a copy of the enclosed. Incidentally, I don't think too much of President Hamilton's Foreword. Do you?

By the way, is anything being done about the tax situation? I would like very much to have the old boy get going and decide once and for all whether the gift is a gift.

Sincerely yours,

ECH:ms

Enclosure

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone M5 Chicago 2-0007
Cable Address FAERIE CHICAGO

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October 9, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

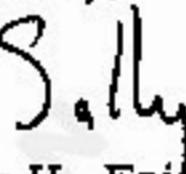
Dear Edith:

What a handsome print this Davis is!! And what a nice gesture of yours. It is already in a charcoal mat, and a narrow stainless steel frame has been ordered - jazzy, eh? I certainly shall enjoy it, and, as you said, it will be a reminder of a fun evening we had.

Shirl and I are flying to New York tomorrow. We were planning to get in touch with you anyhow about, of all people, Stewart Davis.

See you shortly, and thank you again.

Cordially,



Sally H. Fairweather

SHF/s

CG FA

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

October 10, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

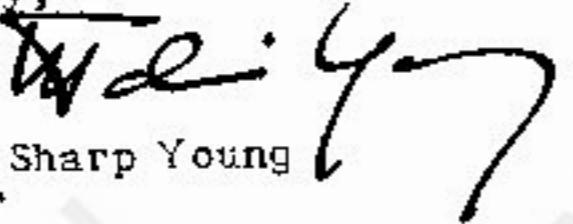
Dear Mrs. Halpert:

Thanks so much for coming to talk to us. I imagine you will be hearing from some of our people.

I am enclosing our check for \$150.00. Would you please send along a statement of your expenses so that we may take care of them.

Best regards.

Sincerely,


Mahonri Sharp Young
Director

MSY:fm
enc1.

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October 2, 1962

Romeike Press Clippings
220 West 19 Street
New York, New York

Gentlemen:

On several occasions, I complained about the fact that I do not receive complete coverage.

At this moment, there is an exhibition of my collection at the Corcoran Gallery and the museum and others have sent me at least eight clippings which appeared in the various Washington, D. C. publications. In some instances, they were photostats and I certainly would prefer the originals.

Will you be good enough to have some one refer to the papers, dating back to September 23 or 22. Some appeared on the 28th and subsequently as well, and no doubt, there will be a good many others.

Will you be good enough to check into this and send me copies promptly.

Sincerely yours,

EGH:ms

September 19th, 1962

Hooughton Mifflin Company
2 Park Street
Boston 7, Massachusetts
Attn: Mrs. Virginia La Salle

Gentlemen:

Thank you for your letter of September 13th requesting permission to reproduce "Builder", a painting by Ben Shahn in my collection in The American Nation.

I am happy to grant you permission to reproduce the painting, and I should like to request from you, when available, two engraver's proofs for my files. If there are any costs involved in securing these, I would be happy to pay them.

The picture should be listed as coming from the collection of Mr. & Mrs. Leonard B. Schlosser.

Sincerely,

Leonard B. Schlosser

LES/jmb

cc: Miss Elizabeth Riegel
Boston Museum of Fine Arts
Huntington Avenue
Boston, Mass.

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October 1, 1962

Mr. R. L. B. Tobin
Tobin Lease Map Service
Box 2101
San Antonio, Texas

Dear Mr. Tobin:

Since your visit, I have been obliged to be away from the gallery on three occasions and am a little slow in making arrangements for shipping the Sheeler. It has just been packed and is ready for delivery.

However, it occurred to me that I did not mention the fact that because of the arrangement we have in connection with our insurance, our policy does not cover us "beyond the portal"; thus, would you be good enough to add this item to your policy so that we may expedite the shipment.

Many thanks for your cooperation.

I am very happy that this very important and certainly rare painting has found a happy home.

My best regards.

Sincerely yours,

EOW:ms

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLato 3-3707

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September 25, 1962

Mr. George C. Stoney
401 Lafayette Street
New York 3, New York

Dear Mr. Stoney:

We are enclosing an invoice for the "Chaplin Kicking Heels" painting.

We will be very glad to cooperate with you and keep the painting at the gallery until you are ready to pick it up.

Thank you.

Sincerely yours

Irene Gruber
Irene Gruber

14

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October 2, 1962

Mrs. Helen R. Warring
4 Ives Woods Drive
Oxford, Ohio

Dear Helen:

In going through my follow up folder, I came across our correspondence, dated September 12-15, and I am very curious as to what decision you made.

Won't you please let me know?

Best regards.

Sincerely yours,

EGR:me

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 21, 1962

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Ambassador Galbraith asked me to express his warmest thanks for the loan of Dove's Car in Garage which is being returned to the gallery.

I thought you might like to see a copy of his letter, which I am enclosing.

Best regards,

Sincerely,

Waldo Rasmussen
Waldo Rasmussen
Associate Director
Department of Circulating
Exhibitions

Enclosure

Mrs. Edith Halpert
September 20, 1962
Page 2

group of local artists' work for them to select from, and they did quite well - including, as you no doubt know, two (I believe) of Betty Ecke's.

I hope you meant it when you said you might soon be seeing us. For heaven's sake, divest yourself of everything and come out and get drunk with us.

As ever,


Robert P. Griffing, Jr.
Director

HPG:lh

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September 24, 1962

Mr. Hermann Williams
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Don't you think it would be a better idea to wait until the papers are signed before we pursue the Jacob Schulman matter? Since it was offered subject to acceptance of my collection, it seems advisable to wait without disturbing him further. I am sure that the committee will be delighted to make this acquisition of an outstanding example, by an outstanding sculptor.

I will be seeing you Thursday evening after the dinner, with a lady who is in the Social Register.

Sincerely yours,

EGH:md

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40 WALL STREET • NEW YORK 5, N.Y.
HANOVER 2-6822
CABLE ADDRESS "ALHAROS" NEW YORK

October 8, 1962

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Many thanks for your prompt check. You have an excellent bookkeeping system.

By the way, for your records, our new address is 169
East 69th Street, Apartment 17-B.

of of
We look forward to having you up soon.

Sincerely yours,

Alan Haros

AHR:mr

THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

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shareholders are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

September 29, 1962

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Herewith my first of October check of a hundred dollars
toward the O'Keeffe Pelvis.

Three-hundred bucks to go, after which we will
proceed arm in arm to the Colony for a Champagne luncheon!

Regards,

Sincerely yours,

ckm

Crane Kalman Gallery

DIRECTORS:

ANDRAS KALMAN
J. C. BIRBY, B.A., Hon. Camb.

ASSISTANT DIRECTORS: BRYAN SENIOR, B.A., Hon. Camb.
ANNE E. H. WILLIAMS, B.A., Hon. Lond.

178 Brompton Road, London, S.W. 3

Telephone: KNI 7566 Telegrams: KALGAL, LONDON

Miss Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

1st. October 1962.

Dear Miss Halpert,

You were quite right in recalling that we were to assume the charges for the return shipment of the Marin painting and we will see that our agents take care of it promptly.

We remain,

Yours sincerely,
pp. Crane Kalman Gallery

Nadia Wills

Nadia Wills.

Dealers in Paintings and Sculpture

Also in MANCHESTER · 35 South King Street, Manchester 2 · Tel.: DBA 5718

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SCIENCE and MEDICINE

PUBLISHING CO., INC.

3 WEST 57TH STREET • NEW YORK 19, NEW YORK • PLAZA 1-5343

October 5, 1962

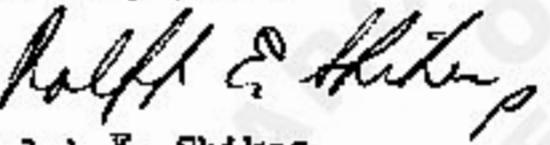
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researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am happy to enclose, for your files, three copies of
the brochure we have just published for Lederle Laboratories, on
which is reproduced "The Anatomical Man" by Ben Shahn.

Cordially yours,



Ralph E. Shikes

RES/ep
Enc.

AFIA

6-1

September 24, 1962

Mrs. E. Grafton Carlisle
117 Lakeview Terrace
Burlington, Vermont

Dear Lilian:

Now that I am back in the fold--right up to my ears--
I have finally gone through our small file of slides
and find nothing at all of any value to you.

Sorry! and best regards.

Sincerely yours,

EGH:ms



DEBRIE M. MAXWELL
DIRECTOR

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purchasers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

September 21, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Madam:

Several weeks ago, I wrote you concerning a loan of
ten paintings.

Please let me know if the suggestions are acceptable
to you; and if so, let us work out the details in
the near future.

Sincerely,



Robert P. Johnston
Director of Exhibitions

RPJ:mw

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mr. Ewing Pagee

October 8, 1962

Page 2

days, will have the other painting delivered to Argosy.

It was very nice to hear from you and I hope you will come
to see us when you are next in New York.

Incidentally, we believe we can arrange to make the ship-
ment to you in time for your exhibition.

Sincerely yours,

EOM:ms



SOUTHERN CALIFORNIA COUNCIL FOR A SANE NUCLEAR POLICY

8512 Whitworth Drive
6022 W. Pico Blvd.

OL 5-9784
WB 7-3610

Los Angeles 35

EXECUTIVE COMMITTEE

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Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

September 28, 1962

Dear Miss Halpert:

I am looking forward to receiving from you as many of the Shahn posters as you think in good enough condition. As soon as you notify me of the number I will send you a check for \$5.00 per poster.

I would, also, like to inquire further as to the possibility of reprints. With whom should I correspond to this end? There is a demand in the Southern California area for any work of Shahn and this demand happily exists among people who can afford to pay quite a bit even for a poster.

Thank you for your help in these matters. I would appreciate having the posters by the first week in November.

Sincerely,

Judith Fried
Judith Fried, chairman
Finance Committee

JP/J

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GOVERNMENT OF THE DISTRICT OF COLUMBIA
THE PUBLIC LIBRARY

WASHINGTON, D. C.

ART DIVISION

5 October 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Mrs. Halpert,

I saw the selection of works from your collection at the Corcoran Gallery this morning and wish to add my appreciation of what you are doing for Washington to the many you must be receiving. The public collections of American art in the Nation's Capital should certainly be second to none in the country; the gift of your collection to the Corcoran is a most generous offer and its acceptance will be a great step in making Washington a center for the study of American art.

I have been with the Public Library here since 1950. I miss the vitality of New York as an art center, but try to do my bit here. The Library has a good book collection and extensive files of exhibition catalogues, and it is an important center of information on world art activities.

Incidentally, we do not receive notices of the exhibitions at the Downtown Gallery. Can you add us to your mailing list?

With kind personal regards, believe me

Sincerely yours,

Marshal E. Landgren

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

WILLIAM K. JACOBS, JR.
SIX FIFTY FOUR MADISON AVENUE
NEW YORK 21, N.Y.

October 1, 1962

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

This is in rather belated reply to your letter of September 5th. The reason for the delay is due to the fact that my personal effects coverage is carried in a number of companies and checking the situation with all of them required considerable time. As far as these policies are concerned, I can now state that I am in no way covered for the property of other persons on my premises.

I also have a comprehensive public liability policy and the coverage thereunder, if any, would depend on the establishment of the facts and also whether or not there is any negligence involved and, if so, on whose part.

My suggestion is that the next step would be for you to give me a fair and reasonable estimate of the damages. I could then give all the facts as I know them to the company carrying my CPL insurance and find out what, if anything, can be done from there on in. You realize of course that it is my belief that the damage in question undoubtedly arose prior to the delivery of the paintings to my home.

Sincerely,



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September 25, 1962

Mr. Herbert A. Goldstone
1125 Park Avenue
New York 28, New York

Dear Herbert:

Much to my chagrin, I have just discovered the temporary girl I had did not telephone to advise you that I would not be in the afternoon you called at the gallery. I had forgotten to mention it during our conversation and thought of it immediately after, but not consequently.

Please accept my apologies.

Sincerely yours,

EDH:as

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

GUMP'S

Agents Inc:

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MUNICH
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PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

2.

The attached sheets show the items sold and the pieces being held for Arizona.

Hope this finds you well and not working too hard. Take a break now and then.

Sincerely,

Selee

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Rosenthal *check*
September 26, 1962

Mr. Alan Rosenthal
Rosenthal & Co.
40 Wall Street
New York 5, New York

Dear Alan:

I tried reaching you by phone but evidently Lenore and you
are night clubbers (at least the two times I tried) thus
I am putting it in letter form.

Indeed, I well remember the Rattner oil and appreciate
your communicating with me directly. We will be very
glad to accept it for refund at your convenience.

I will look forward to seeing both Rosenthals shortly.

Sincerely yours,

EDH:ms

34077
10/16/62
950

needed in purchasing one.

Franklin
Museum
COLLECTED & PRESERVED

Sept. 3, 1948 Gran M. Sears

(Mrs R. A. Sears)

Went into town & visited
Station Station &
Telegraph office
and found
- station had
- small old file of
- small old file of

- I think my friend Mr.
- and - found out that
- the old station is located
- in the old station is located

- the old station is located
- in the old station is located

THE BROOKLYN MUSEUM
EASTERN PARKWAY, BROOKLYN 38, NEW YORK

DEPARTMENT OF PAINTINGS AND SCULPTURE
AXEL VON SALDERN, CURATOR

X
October 3, 1962

The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

After my return from Europe early in December of this year, I plan to make the final selection for the 22nd International Biennal Watercolor Exhibition. I would be very grateful to you if you could have material representative of the recent work of artists available at that time.

It is my hope that some of your artists who do not usually work in watercolors or gouaches but whom I felt at the time of my visit to your Gallery should be included in this show, will have given you an example in this medium.

Very sincerely yours,

Axel von Saldern

AvS/ddo

*Mr. Salder
The Downtown
Art Galleries*

Honolulu Academy of Art
COPY

Cerrada de Rio de Janeiro 2
Mexico 7, D. F.

September 25/61

Dear Edith -

Thanks so much for all your hospitality. It was wonderful to see you, and you probably gave me too much of your time. You were more of a help than you know, however. I was more exhausted than I have ever been in my life, and more depressed too, for reasons I needn't bore you with. It's been a hell of a time.

You are a rock, and I suppose you are used to having people come to you at their worst to draw a little strength out of your bank. I did too. Do you want my I.O.U.?

The Cabots telephoned last night to find out about the situation here. Marjorie's mother is in terrible shape, which is the worst twist of fate I know. She has been a wonder all her 86 years and ought to have been granted the privilege of an easy death. Anyway, Lewis came on the phone full of admiration for the Demuth. He is a great kid and will probably go happily to the poorhouse because of his love for art. He sounds rich but isn't, unfortunately for him.

Honolulu hasn't written about the Demuth. Please hang on another couple of weeks and let me finagle.

About December - make the trip after the 12th, will you? I have to be in Washington from the 9th to the 11th. We will get this thing fired up properly while you are there.

favor

Do me a favor and tell Louis Stern what you believe about the future of Honolulu. His collection is a perfect counterpart to our Oriental one, and we will give it permanent space, not storage. The top pieces would be up all the time, and the rest mostly so, with some rotation. I like him a hell of a lot, and I honestly think we could provide the best atmosphere in the world for his things.

Thanks again, and all best aloha -

Bob

Briffing

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LEONARD B. SCHLOSSER

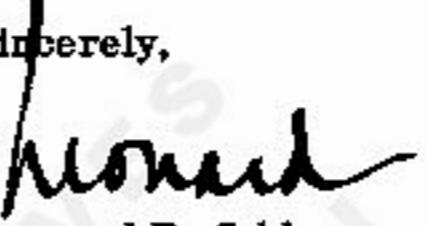
September 26th, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Here is the Ben Shahn material we spoke
of the other day, and as you can see it is self-explanatory.

Sincerely,



Leonard B. Schlosser

LBS/jmb
Encl.

THE AMERICAN FEDERATION OF ARTS 41 East 65th Street, New York 21, New York

September 21, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Gentlemen:

"WHO'S WHO IN AMERICAN ART," published by The American Federation of Arts through Bowker and Company, came off the press this week.

Some of the leading artists in the country, I fear, have not been included in this invaluable Directory. So that it be as complete as possible, I ask you to kindly check the Directory (if you get it) or send me a list of your stable so that I can make sure they are included in following years' directories. In the meantime an addenda listing missing names is considered being published, to be inserted in the current Directory.

Please do send me the basic information on each artist in your Gallery: full name, home address, painter, sculptor or printmaker. Upon your instruction a questionnaire asking for more specific data will be sent any of your artists.

Sincerely yours,


Peter Pollack

Peter Pollack
Director

PP/rhc

Mr. Edmund Vigeland,
Assistant Director
The Corcoran Gallery of Art

October 3, 1962
Page 2

May I take this occasion to express my appreciation for the excellent installation of the collection. It looked mighty good to me--and modern.

Incidentally, in all the haste and conversation interruptions, I did not notice whether the pictures were labeled, indicating not only the title but the date of each painting. It is very important, particularly these days, to have the date appear for immediate reference.

And, so I will be seeing you.

Sincerely yours,

EGHms

October 2, 1962

Mr. Richard Brauer, Curator
Sloan Galleries
Valparaiso University
Valparaiso, Indiana

Dear Mr. Bauer:

Several weeks ago, we sent you the following large group of photographs of paintings:

Gas House District, 1932, Oil, 40 x 30; The Watch Factory, 1950, Oil, 42 x 28; Edge of the City, 1943, Oil, 25 x 29; Ventilators, 1948, Oil, 24 x 30--by Niles Spencer.

Bucks County Barn, 1923, Tempera and Crayon, 25 x 19--by Charles Sheeler.

Blue II, 1958, Oil, 26 x 30; Black Spot #2, 1919, Oil, 16 $\frac{1}{2}$ x 24; Horse's Skull on Blue, 1931, Oil, 16 x 30; Abstraction Blue, 1927, Oil, 30 x 40--by Georgia O'Keeffe.

Will you be good enough to let me know whether you had made any decision as to your ultimate selection. I know there is considerable time, but in view of the fact that the work of these artists is being borrowed so lavishly these days, I would like to have a tentative list of your choices so that we can withhold them from other exhibitions during the period you scheduled.

May I hear from you shortly?

Sincerely yours,

EDH:ms

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October 3, 1962

Miss Rosa Esman
Tanglewood Gallery
46 East 91 Street
New York, New York

Dear Miss Esman:

Your letter arrived shortly after your visit to the gallery when you showed me the serigraph by Ben Shahn.

When we sold the print, it was unquestionably in perfect condition, as you know. The paper used by Shahn, if you will check with any authority, is of top quality because, if for no other reason, the artist is always interested in permanency of his work. The tear occurred at some future time through careless handling--that is after it was delivered by us.

You are correct in your assumption that Shahn would not have signed any print or any other work of art, unless he were completely satisfied, because he is one of the few artists today who carries out the process entirely by himself, rather than a commercial printer. There are slight variations in the prints which are considered a great plus by museums and collectors.

We, in the gallery, are very appreciative of the material we handle and have special cabinets which are impervious to any climatic conditions. Again, I want to make it clear that the print is an excellent example and that the rip occurred after it left our possession.

Sincerely yours,

EGH:ms

P. S. There are specialists who can mount a ripped picture so that practically no evidence of damage remains.

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37-651
I. M. SCHWARZKOPF, INC.
110 EAST 42ND STREET
NEW YORK 17, N.Y.
OXFORD 7-0266

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

October 2, 1962

Mrs. Edith Halpert
32 East 51st Street
New York 22, New York

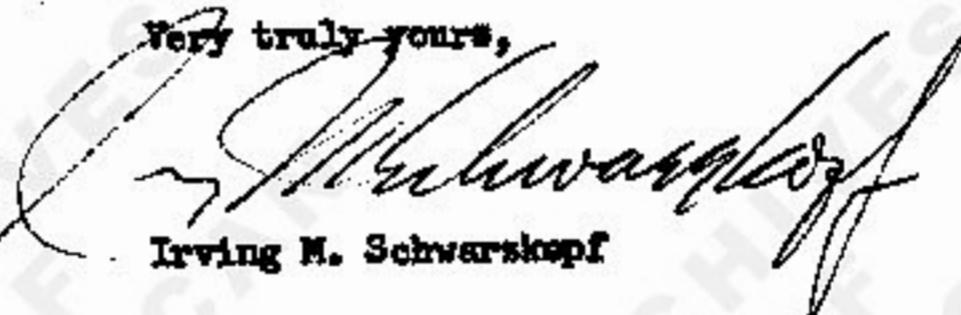
Dear Mrs. Halpert:

Enclosed is a registration form for the building. I have filled this out except for the names of the officers of the owning corporation which I do not have.

Please fill in the card where I have checked in pencil, sign and date it as the president of the corporation and mail it together with their letter to the Department of Buildings, Municipal Building, New York 7, N.Y..

I will phone you next Tuesday (Monday is a holiday) and arrange an appointment with you then.

Very truly yours,


Irving M. Schwarzkopf

IMS:jme
encl.

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RABBI LEONARD I. BEERMAN

October 4, 1962

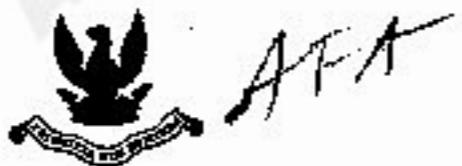
Dear Mrs. Halpert,

The Shahn Decologue has been placed on my insurance policy, and we are awaiting its arrival.

With every good wish for you in the New Year.

Cordially,

Leonard I. Beerman



THE BRICK HOUSE
SHELBURNE, VERMONT

October 9th 1962

Dear Mrs. Halpert:

I hope you understood my sending you the message which I did through Elsie Schoonover. You asked me if I could give you a prompt reply to your letter and the only way I could come through with a prompt answer was to ask Elsie to call you. I've really been running a hotel here with S.R.O. for ten days. I've had so many guests at The Brick House who have come up to see both the Museum and the fall foliage, and I just haven't had any time to get to my desk at all.

I now have two old California friends with me but they don't need V.I.P. attention, so I've sent them to the Museum and I have found a few moments to get to my desk. One of the first notes I want to write is this one to you to thank you so much for thinking of Shelburne and for offering -- or, I should say, bringing to our attention -- the covered bridge and the dog-driven butter churn which was complete -- but for the dog! It was most kind of you to think of Shelburne again and I do want you to know that I do appreciate your thoughtfulness. As Elsie told you, I'm sure, another covered bridge would really be "gilding the lily", I feel. And I really thought it was silly to acquire still another dog-driven churn since we already have two in the Red Shed. Frank Wilding and his crew restored the two dog-driven "gismos" which we have here and they really are in A-1 shape and are both on

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PRENTICE-HALL, Inc.

Englewood Cliffs, New Jersey

September 24, 1962

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Attached is a photostat of the Shahn drawing we want to use in our textbook. Time is growing short; we will appreciate it if you can send us a glossy, black and white photograph of this soon. You can send the invoice for \$100 with it, if you like.

Thank you.

Sincerely,

Nancy O'Donohue

Nancy O'Donohue, Editor
Project Planning Dept.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or author is living, it can be assumed that the information may be published 60 years after the date of sale.

BOSTON • NEW YORK • GENEVA
DALLAS • ATLANTA
PALO ALTO

HOUGHTON MIFFLIN COMPANY
2 PARK STREET • BOSTON 7

EDUCATIONAL
DEPARTMENT

October 4, 1962

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Leonard Schlosser has notified me of your willingness to have us reproduce "Builder" by Ben Shahn in our forthcoming textbook entitled THE AMERICAN NATION.

I understand from Mr. Schlosser's letter that you know of our plans for our color inserts because he sent you a copy of my original letter of request.

If there is any further information I can give you please don't hesitate to call on me.

We are very happy to be able to include "Builder" in THE AMERICAN NATION.

Thank you very much.

Sincerely yours,

Amy Weadock for
Mrs. Virginia LaSalle

David Solinger, Esq.

October 9, 1962

outstanding artist not represented in the collection and that a number of collectors might feel that they too should make a contribution to the Capital of the U. S. A.

You will note that the show will continue through November 11. Please try to get there before.

Again, many thanks.

Sincerely yours,

EGH:ms

Enclosure

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THE MUSEUM OF MODERN ART
NEW YORK 19

71 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
inhabitant is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 25, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing a Receipt of Delivery for
Levine's Aid to Digestion which you were kind enough
to lend to the Embassy in Belgrade, Yugoslavia, and
which has now been returned to you.

Three other works which you requested we
recall from the Art in Embassies project, Baskin's
Owl, Kuniyoshi's Growing Weeds and Dove's Car in Garage,
are awaiting customs clearance and a condition check
at our Warehouse, and our Circulation Manager will tele-
phone you when they can be delivered.

Many thanks again for your cooperation,

Sincerely,

Waldo Rasmussen
Waldo Rasmussen
Associate Director
Circulating Exhibitions

Enclosure: Receipt of Delivery for
LEVINE, Aid to Digestion

COPY

DAVISON ART CENTER
WESLEYAN UNIVERSITY
MIDDLETON, CONNECTICUT

September 25, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am sorry to bother you with these detailed questions. I am finishing a book on American Art and Architecture to be published by the Ronald Press and turn to you only since I can't think of a better source. (Perhaps some of the questions I could have dug for myself — but I have at least scratched the surface before giving up.)

Stephen
Stone
see ed

1. re Shahn: ~~Mr. and Mrs. Stanley Berkowitz~~ *Yes*
still own Death on the Beach? Does William Lock
still own Jumping Rope? If so, am I likely to
find their current addresses in the Manhattan
directory?
2. re Marin: Where is Two Master Recalmed? Two
pictures, formerly belonging to Alfred Stieglitz:
where are they now: Pertaining to Deer Isle,
the Harbor, Deer Isle Maine Series (1927) and
The Harbor, Deer Isle and Pertaining thereto
*(1927)? Fisk, met, Chicago Institute
of Art*
3. re Stuart Davis: Is Rapt at Rappeport still
in the collection of ~~Mr. and Mrs. Stanley Wolf~~,
Great Neck? And if so, what is their address?
Is Combination Concrete, 1950, still in the
collection of Mr. and Mrs. Earle Wade Hubbard?
And if so, what is their address?

COPY

see ed

Joseph Hirshhorn

- 3 -

and "Thunderstorm" fell to my portion. I have felt very fortunate about that, since I love both pictures, "Ballardsvale" particularly. I miss it since it has been gone the past few weeks, and don't know how I am going to bear parting with it.

My decision to sell it, and other paintings, is not a desparation measure. Jim has given me a comfortable ~~min~~ income for at least the next five years, but it will decrease after that, and I have realized that in the course of ten years, certainly, I would feel I could not afford to own as paintings what could be cash. I have heard the market is high now - and that is what prompted me to hope to sell the one Baziotes and Byron Browne I have - but to part with the Sheeler was mainly for the sake of Charles who might be helped more now than later.

Of course I know he doesn't want to be considered an object of charity and perhaps it hasn't come to that at all - in fact I'm sure it hasn't. He has a beautiful dignity and I would not want to offend him, but I am sure their financial security is not very great. If and when this picture is sold perhaps you can help me by fitting it into the "royalty" idea so a check to him will be acceptable.

I have not given Tom Colt an asking price - as I said, this whole thing with him is very vague, and very

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September 26, 1962

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

It was good to hear from you.

The Ben Shahn painting WHEN THE MORNING STARS arrived this morning and I examined it carefully. The "checks" mentioned in the previous correspondence are so slight that it took me quite a bit of time to locate the so-called damage. However, I am having the restorer inspect the picture the latter part of this week and will communicate with you immediately after with a complete report.

Meanwhile, please don't be disturbed about it, as I think it is a very minor matter.

Sincerely yours,

EGH:ms

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA

Department of Art

October 8, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

In the event that you have not had a formal announcement, I would like to say at this time that the Department of Art of the University of Iowa is planning a Retrospective Exhibition of the Art of Charles Sheeler which will be held from March 17 to April 17, 1963. Dr. Seiberling is in the process of making arrangements for a possible circuit tour of the show, and I am making the selections and arranging for loans of works.

The catalogue for the show will be in the nature of a definitive study of Sheeler's art. I thought it would also be a fine gesture to have a more personal statement or essay from you, thus I am extending the invitation to join in this event.

As I mentioned earlier, I will be in New York from the third to the fifth of November to do research. If you or the Downtown Gallery still own works by Mr. Sheeler, could you please list the titles and dates so I can take my catalogue sheets for these items with me to New York and examine the works myself; this is supposed to help save you some time with these routine items which I had ordinarily requested of other collectors. The accurate data will be necessary for my catalogue of the themes, but I will also need to know which items could be available for loaning to the coming show.

Lastly, I have a list of works for which I have no collectors' names; could you jot down the names, (addresses), and cities for them so I could follow up on them with the necessary letters.

All the museums and most of the collectors have responded admirably to all inquiries and requests. I am making every effort now to compile as wonderful a show as I can manage. But with the time and expenses I can say that this is a labor of love, as you can testify, and this is also why many monographs never get written. With Sheeler, it's worth the task.

Sincerely,

Lillian Dochterman

(Mrs.) Lillian Dochterman

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VALPARAISO UNIVERSITY
VALPARAISO . . . INDIANA

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October 9, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for the photographs you have sent me. I am very sorry to have delayed making a selection, but getting the Department of Art and the Sloan program going during these first few weeks of school have taken my full attention.

We would like the following paintings:
Charles Sheeler: "Bucks County Barn", 1923
"The Upstairs", 1938
"View of New York", 1931

Niles Spencer: "Ventilators", 1948
The Watch Factory", 1950

When these paintings are sent to us will they come directly from the owner or will they come to your gallery first? I have written to Baker Assoc. for prints of "In the Province #1" by Demuth, and "Brown Still Life" and "Landscape with Drying Sails" by Stuart Davis. I've also written to Nelson for a print of "Evening in Istanbul" by Stuart Davis. Could you send us a print of Davis' "Shapes of Landscape", 1939?

May we return the photographs of the paintings we will not have in the show?
Thank you for all your help.

3

Sincerely,

Richard Brauer, Curator, Sloan Galleries of American Paintings.

THE WASHINGTON GALLERY OF ART

Contemporary - American - South American - European Art

3005 M Street - Northwest
Washington - District of Columbia

Cables: TWGART - Washington - D. C.

Telephone: 333.5519

9.29.62

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Mrs. Edith Gregor HALPERT
Downtown Gallery
32 E. 51st Street
New York City, N. Y.

Dear Mrs. Halpert:

First of all, I would like to tell you how wonderful it was of you to donate your fantastic collection of modern paintings to the Corcoran. It was really very big-hearted of you and it should certainly do a great deal for Washington.

Secondly, I would like to ask you whether you would ever consider showing some of your great artists at this Gallery, and, if so, what you would require of me in such a case?

The gallery is located in Georgetown and I am enclosing a few photographs of the interior and one exterior so that you will have a better picture of it. I have had very good exhibits but none that you would consider especially important. The gallery was inaugurated last February and was opened by Mr. Herve Alphand, the French Ambassador.

I would be very honored to hear from you, and I would appreciate your returning the photographs to me whenever it is convenient.

Very respectfully yours,


Joseph Nunez, Dir-Owner

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October 4, 1962

Mr. Felix Landau
Landau Gallery
702 N. La Cienega
Los Angeles 46, California

Dear Mr. Landau:

Would you please send two photographs as soon as possible of the following piece of sculpture:

The Easter Goat #3, by Jack Vajac, dated 1960, Bronze

These photographs are urgently needed for an exhibition.

Sincerely yours,

JM:ms

John Marin, Jr.

October 2, 1962

Mr. Sidney Simon, Director
University of Minnesota
The University Gallery
Minneapolis 14, Minnesota

Dear Sidney:

In ploughing through my follow up file, I came across our correspondence in connection with your "291" exhibition.

I don't recall whether I wrote you listing my suggestions. On the other hand, in view of the fact that the exhibition will not be held until March, and that paintings change hands rapidly today, don't you think it would be better to wait until you and Miss Mairstad will be in New York? I certainly don't expect to be as hectic as I was during your previous visit; thus, I will be in a better position to spend as much time with you as you find necessary.

Won't you write me and let me know whether this arrangement will be satisfactory?

In any event, it would be nice to see you and I look forward to a word regarding the specific dates of your forthcoming visit.

Sincerely yours,

EGH:ms

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AFG

October 9, 1962

Mr. Ralph Hill
Shelburne Museum
Shelburne, Vermont

Dear Ralph:

As you see, I may be late but reliable; thus I am enclosing a photograph of the painting I mentioned last summer.

In my personal archives, I have a reproduction of the engraving by Christian Meadows, who served a term at State Prison in Windsor, Vermont. I never learned why, but this appeared in the newspaper. The Meadows' version was published by D. B. Howe in 1851. However, I believe the watercolor is of an earlier date and probably relates to the Stoddart and Currier lithograph, published in 1835. In any event, I am sure you will find the photograph of interest. Also, for your information, it was purchased by the National Foundation, at 800 Second Avenue, to be presented to the president, or some other V.I.P. of the organization.

My best regards.

Sincerely yours,

E.O.Hins

Enclosure

September 25, 1962

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

No, I ain't dead yet, although my Early American mourning
picture, inscribed, "Halpert" is hanging in our collection
waiting for the date to be filled in.

You cannot imagine what an avalanche of work awaited me
when I returned from Newtown. Furthermore, I parted with
my secretary and have had nothing but Kelly and Manpower
girls. You remember one of the letters I sent you spelled
prints, "prince". This has become a prevalent occupation-
al hazard and I decided to give up my correspondence until
today, with a new secretary.

Brandt called to see me the other day and we discussed the
matter thoroughly. I explained my grief in being so unco-
operative with you, but I just have not had the opportunity
to go through the many files of correspondence, which as
you know, had been assortd previously and spilled by the
porter. I am still overwhelmed with work but hope to get
cleared up by the 15th of October. I have two trips in
between which will cut into my working time considerably;
one on the 27th of this month and another on the 4th of
October.

If, and when, MacAgy joins me, I hope I will have some
leisure to attend to my extracurricular duties.

Incidentally, I have had three sessions with Douglas
and we seem to hit it off ideally. There are some

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Rey met at lecture

October 7, 1963

Mr. Grayton Wilbur
320 California Street
San Francisco 4, California

Dear Mr. Wilbur:

I realize that I am rather tardy in my acknowledgment of your very generous letter of August 16th. Needless to say, it is most gratifying to learn that one's efforts evoke a response. I have been fighting the irresponsibility and the immorality which has arisen so extensively in this country during the past decade, due largely to so much misinformation which appears in our publications and which in turn have had an unfortunate effect on many of our artists who are now concerned with the commercial aspect and are encouraged to follow the line of least resistance. One of the worst examples was the article which appeared in LIFE magazine on September 20th under the heading SOLD OUT ART.

I certainly hope that you will pay us a visit in the near future and wish it were possible for you to see our current exhibition of which I am enclosing a catalogue. In any event, it will be a pleasure to see you and Mrs. Wilbur. Again, many thanks for your kind letter.

Sincerely yours,

EOH/tm

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September 27, 1962

Mr. Sam Hunter
Rose Art Museum
Brandeis University
Waltham 54, Massachusetts

Dear Sam:

I am greatly amused with the fact that everybody is ~~pushing~~
^{pushing me} Mr. Moses (and I don't mean the biblical one). Since he announced, "No art for the Fair", everybody is bursting forth with art exhibitions—New York, Boston and elsewhere. This will "teach" him!

I gather you mean November, 1963 and if I live so long, you can depend on getting whatever pictures you require for this purpose.

Let me know in advance when you plan to come in, as I flit about considerably and would not want to miss you.

Happy New Year.

Sincerely yours,

EGH:ms

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

From the Desk of

EDITH HALPERT

She is now
endently her
Warren. Please add
her accordingly

Dear Mrs. W —



PAINTINGS PURCHASED BY MR. AND MRS. HARRY L. BRADLEY

CURRENT INSURANCE VALUATIONS

<u>ARTIST</u>	<u>TITLE</u>	<u>DATE</u>	<u>MEDIUM</u>	<u>SIZE</u>	<u>PRICE</u>
DAVIS	COLOR NOTES FOR RAPT	1952	OIL	10 x 8	\$1500.
"	PARK ROW	1953	gouache	8½ x 6½	550.
"	STELE	1956	Oil	40 x 52½	12,000.
Demuth	BEACH SCENE	1934	W.C.	11 x 8½	2500.
Reininger	BALTIC CALM	1959	W.C.	18 x 12	2500.
"	NORTHERN SETTLEMENT	1955	W.C.	18 x 11½	2500.
"	WESTWARD		W.C.		2500.
"		1955	W.C.	18½ x 10½	2000.
Marin	INCOMING SOUTHWESTER MAINE	1952	W.C.	19½ x 14½	3500.
"	PEACH TREES IN BLOSSOM No. 3	1948	W. C.	19 x 16	3500.
O'Keeffe	BLACK DOOR WITH SNOW II	1955	Oil	18 x 30	3000.
"	BLUE B	1959	Oil	36 x 30	8500.
"	CHICKEN IN SUNRISE	1917	W.C.	9 x 12	1000.
"	THE FLAG	1918	W.C.	9 x 12	1000.
"	PINK & GREEN MOUNTAINS XII	1917	W.C.	12 x 9	1000.
"	IT WAS RED AND PINK	1959	Oil	40 x 30	10,000.
"	TREES AND PICKET FENCE	1918	W.C.	12 x 18	1500.

Appraisal

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THE DOWNTOWN GALLERY

September 27, 1962

TO: Miss H. E. Braeger
Secretary to: Mr. Harry L. Bradley

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Louis Skidmore
Slater
E. B. Smith
S. S. Spivack
Standard Pyroxolois (Lane?)
Louis Stern
Estate of A. Stieglitz (O'Keeffe?)

Karl Swenson
Universal Plastics (I have an add.
in Rockville, Md.)
King Vidor
Walter Collection
Wilson

Sorry that the list is so long, but when no city is listed in the catalogues, it puts me in a bind. When Constance Rourke died, do you know to whom she left her Sheeler work?

Well, I have some early works to track down, and some old sales catalogues to check, and that's is equally indefinite.

I hope you had a most enjoyable vacation and that you are well and in good spirits.

Sincerely,

L. Dohterman

(Mrs.) Lillian Dohterman

October 9, 1962

Mrs. Helen R. Warring
4 Ives Woods Drive
Oxford, Ohio

Dear Helen:

Thank you for your very frank and explanatory letter. Naturally, I am both delighted and touched that you feel as you do about Charles. In these days of commercialism, it is not a common approach, believe me, and I take my new fall hat off to you.

According to our records, the price you paid for BALLARDS-VALE REVISITED is \$900.00. However, I can certainly give you a much higher valuation in view of the fact that there are only two unsold Sheplers as of today, and the interest in his work has not only continued, but has increased considerably as one of the important pioneers. I could very honorably give the prospective donor a valuation of \$5000 on this painting, not only because of its quality, but also because there is nothing available for purchase today. We are holding the two pictures in our possession for the purpose of having something to exhibit here and elsewhere in order to keep Shepler before the public. Consequently, I think that if you ask a minimum of \$4,000, with the idea that within a period of about six months, I can give the buyer a \$5,000 figure, *if* you may use the latter price, if you so desire.

mw
I will be very glad to write to Colt if you wish, stating the facts in the matter and encouraging him to request this addition for the Dayton Art Institute collection.

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THOMAS B. HESS	MRS. CARL A. WEYERHAEUSER
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PAUL J. MAJOR	JOHN S. WILLIAMS

TWENTIETH CENTURY CLUB
WASHINGTON, D. C.

4334 P Street
September 29, 1962.

Mrs. Edith Gregor Halpert,
32 East Fifty-first Street,
New York 22, New York.

Dear Mrs. Halpert:

Continuing our fragment of conversation at the Corcoran Thursday night:

I am very anxious that the Art Section of the Twentieth Century Club should have a program on modern art in America. Now that your most interesting collection is on view at the Corcoran I am hopeful that you will be coming down again and might have time to talk to us either in the galleries or, if you prefer, with slides in our usual meeting place, the Y. W. C. A. at 17th and K Streets.

If you choose to talk at the Y. W. C. A. the dates possible for us are November 3 or 4, morning or afternoon, and November 29 in the afternoon. Of course if you could conduct us through the galleries I presume only the 8th and 9th would be possible unless the period is extended beyond the 11th as now announced.

You may remember we exchanged several letters last year and also I called on you in your office in March.

I shall appreciate any consideration you can give this request.

Very truly yours,

Gladys C. Jardine
(Mrs. James T. Jardine)
Chairman, Art Section.

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

September 26, 1962

Dear Edith:

In today's mail I received an invitation from the Corcoran Gallery to attend the preview of the Edith Gregor Halpert collection tomorrow night at 8:30.

I would very much have liked, as a gesture of my affection for you and respect for the collection, to be present but, alas, one day's notice is a little short for even an old man like me.

How long will the collection be at the Corcoran? Perhaps I can still see it in the Corcoran if I am in Washington in the near future.

With all good wishes,

Sincerely,

Reuer

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, N. Y.

October 6, 1962

Mr. Samuel C. Cooper
165 Broadway
New York 6, New York

Dear Mr. Cooper:

I found it very difficult to explain to you the reasons for not having sent the check previously.

You realize, of course, that I had a very rough time these past two years, largely because of the delay in getting required information and mostly because of the horrible experience with Lawrence Allen, which I am sure could have been avoided if the proper supervision had existed during the years in which he manipulated the records and subsequently caused me such psychological and physical agony.

Within the next two weeks, I hope to have a complete report as to previous payments, etc., and will be in a better position to write you.

Thanks for sending me the clipping. I got out to see the show for the opening ceremony and I am glad that I am gradually disposing of my responsibilities.

Happy New Year.

Sincerely yours,

BGH:ms

✓ P O L ^{OFFICE} Street
mail library

October 8, 1962

Mr. Marchal E. Landgren
Government of the District of Columbia
The Public Library
Art Division
Washington, D. C.

Dear Mr. Landgren:

I am very grateful to you for your kind letter.

As a matter of fact, I have been very gratified with the reception of the exhibition and hope that the foolish little government details will be straightened out shortly so that I can go on with my project of obtaining additional gifts from others to fill in the many gaps.

We shall be glad to add your name to our mailing list and in the future, you will receive all of our gallery announcements.

Sincerely yours,

WOBHMS

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RIENDS of

RT

WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS

4525 Oak
Kansas City 11, Mo.

September 25, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Mrs. Halpert,

We are very pleased to have the interesting consignment of the Georgia O'Keeffe, the Marin and the prints of Shahn, Davis and Rattner.

When we talked to you we did not know that Budworth would want to pick up everything by October third or fourth. We hope that this is convenient for you.

Could you please send us your list of the items and prices as well as our commission in case of sale as soon as possible.

Thank you for your help.

Sincerely,
Karen Bunting
(Mrs.) Karen Bunting

KB/jkd

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October 10, 1962

The Rev. Anthony J. Lauck, C. S. C.
Director, University Art Gallery
University of Notre Dame
Notre Dame, Indiana

My dear Rev. Lauck:

Indeed, we shall be very happy to cooperate with you and will arrange to submit for your consideration a drawing by Hyman Bloom, entitled RABBI WITH TORAH and Max Weber's TALMUDISTS.

We have other artists who have painted or sculpture representing religious themes. They are: Abraham Rattner, Ben Shahn, William Zorach and younger artists--Drumlevitch, Goldin, Stasack and Zajac.

If you are planning to be in New York before your shipping deadline, I will be glad to show you what we have.

Sincerely yours,

EDMUND

September 27, 1962

Mr. Mitchell A. Wilder, Director
Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
Fort Worth 7, Texas

Dear Mitch:

Having functioned with temporary stenos, I am in a slight state of confusion. While I distinctly remember receiving another letter from you adding to the original of PAJARITA and CORPUS CHRISTI, I can't locate it, but what every little heart desires will be included in this selection.

Please send me a note accordingly, or at the same time, you can have your secretary forward a copy of the lost epistle.

I am very pleased that you are planning on a visit to New York and certainly will adore spending an evening with you. Let's make a date when you arrive.

If there is still time, incidentally, you might find some other material of interest for your exhibition.

Until then, best regards.

Sincerely yours,

EGH:ms

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

380 FIFTH AVENUE
NEW YORK 1, N.Y.
LONGACRE 5-2434

September 20, 1962

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

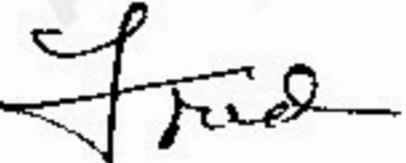
Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 57th Street
New York, New York

Dear Edith:

Just to keep you advised, I am enclosing a copy
of letter dated September 17, 1962 from The Corcoran
Gallery in answer to my letter of the 12th which inquired
as to the status of the matter and referred them to cer-
tain prior rulings supporting our position.

Best regards.

Cordially,



FB/im
Enclosure

September 25, 1962

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

Would you please tell
me if you have an illustrated
catalogue for the "American
Roots" exhibit. Are there weather-
vanes or decoys in the show
and are any of the pieces for
sale? Thank you for any
information which you could
forward to me.

Sincerely,

Virginia A. Hayes
(Mrs. Gordon H. Hayes)
541 Lafayette Avenue
Buffalo 22
New York

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IRVING F. BURTON, M.D.
26912 YORK ROAD
HUNTINGTON WOODS, MICHIGAN

Nee!!

How much for
Dag?

September 25, 1962

Mr. Peter Pollack, Director
The American Federation of Arts
41 East 65th Street
New York 21, New York

Mesdames:

Thank you for your letter addressed to "Gentlemen".

The information you requested appears below.

Sincerely yours,

SOH:ms

Stuart Davis, 15 W. 67 St., New York City
Georgia O'Keeffe, Abiquiu, New Mexico
Abraham Rattner, 7 Rue Antoine Chantin, Paris 14, France
Ben Shahn, Roosevelt, New Jersey
Charles Sheeler, Dow's Lane, Irvington, New York
William Zorach, 276 Hicks St., Brooklyn, N. Y.
Isami Doi, Kalaheo, Kauai, Hawaii
Edward Stasack, 3626 Woodlawn Terrace Pl., Honolulu, Hawaii
Tseng Yu-Ho, 3460 Kaohinani Dr., Honolulu 17, Hawaii
The following are all to be addressed in care of the
Downtown Gallery: Arthur Dove, Bernard Karfiol, Yasuo
Kuniyoshi, John Marin, Niles Spencer, Max Weber.

Isami Doi,

Edward Stasack,

Tseng Yu-Ho

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October 10, 1962

Mr. Mitchell A. Wilder, Director
Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
Fort Worth 7, Texas

Dear Mr. Wilder:

Enclosed please find three photographs of New Mexico paintings by John Marin.

Will you kindly select one of these and return the other two to my attention?

Thank you.

Sincerely yours,

John Marin, Jr.

JM:ms

Enclosures (3)

October 4, 1962

Mrs. Steven Osterweis
Carnegie Institute
Department of Fine Arts
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Mrs. Osterweis:

As soon as I return from a trip I am about to make, I will send you a detailed list of the pictures and two or three sculptures we can send for your sale to be held from November 29 through December 5.

All of the pictures will be either framed or matted as you suggest, with the exception of the Shahn silk screens, which I know will be exceedingly popular. Shahn refuses to mat his prints and we send them to buyers or to exhibitions, "as is". The clients have them framed in their own home territory and the museums place them in brackets which require only a sheet of glass for protection. We have no facilities for matting or applying acetate and frankly, since the artist does not wish to attend to it, cannot take the time. Therefore, I would very much like to ascertain whether you are willing to have prints sent in the routine manner as we do always; otherwise we will be obliged to omit them.

I am sure we will find several small drawings of his in the price range you mentioned.

As soon as I receive your reply, I will send you the complete list which will include sculpture and will make an overall excellent group.

Sincerely yours,

EGH:ms

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both seller and purchaser involved. If it cannot be
established after a reasonable search whether seller or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 9, 1962

Dr. Irving F. Burton,
National Trustee
Archives of American Art
5200 Woodward Avenue
Detroit 2, Michigan

Dear Irv:

Thank you for your very nice letter.

Since the weathervane was a gift to the Archives and is
therefore tax deductible, would you be good enough to
let me know what price was fetched for it?

You see I function like a collector now.

Best regards.

Sincerely yours,

EGH:ms

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October 2, 1962

Mr. William S. Lieberman,
Curator of Drawings and Prints
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Bill:

Still enjoying my summer stupor. I am a little hazy about your letter, dated September 17. Would you let me know when this print was picked up at the gallery?

We have a change in personnel and I don't seem to find a recent record.

Sincerely yours,

EGH:ms

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October 10, 1962

Mrs. W. E. Day, Jr.
606 Crescent Avenue
Plainfield, New Jersey

Dear Mrs. Day:

May I suggest that you refer to a museum in your locale--there are about three major institutions of that sort--for the information you require.

Sincerely yours,

EGR:mc

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XX
XX

October 1, 1962

Mr. J. Watson Webb, Jr.,
President
Shelburne Museum
Shelburne, Vermont

Dear Mr. Webb:

Several days ago, I received word that a reservoir is being planned in the neighborhood of Deposit, New York requiring a large operation in connection with existing buildings, etc. Among the items to be removed is a covered bridge the contractors are about to dismantle, but are willing to present it to a museum. In addition, there is a butter churn that sounds unique--at least it does to me, as I am not very familiar with such material. The treadmill was operated by a dog and all but the dog is intact. There are many other individual items which will be of no further use in the community, as there is no historical society or any other organization in that area, which, incidentally abuts Pennsylvania.

Naturally, before suggesting this to any other museum, I thought of Shelburne and would very much like to get your reaction to this; despite the fact that I realize there is no need for two covered bridges.

As the contractors are eager to dispose of the historical items quickly, may I have a prompt reply from you?

Best regards.

Sincerely yours,

EOH:ms

JACOB SCHULMAN
36 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or licensee is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Dear Edith:

Mr. Richard Palmer of the Museum of Modern Art has advised me that they will arrange to deliver the Ben Shahn "When the Morning Stars" directly to you.

If you will recall, I had talked with you last spring about some of the peeling that appeared on the painting and you thought that maybe it could be repaired before it was returned to me.

I would very much appreciate your going over it and, if you think it requires some attention, arrange to take care of it. Further, the Museum framed the painting. If you think that this frame is appropriate, I would be delighted to reimburse them for the frame. If you don't, I would appreciate your arranging to have it re-framed before I pick it up.

I trust that you are well and back on the job. I have been looking forward to an opportunity of visiting with you in New York and will advise you when I plan to be in.

In the meanwhile, with kindest regards,
I am

Sincerely,



JS:KB

✓
TANGLEWOOD GALLERY
STOCKBRIDGE, MASS. NEW YORK CITY

Rosa Esman
4 EAST 95TH STREET
TEMPLETON 1-3404

September 26, 1962

SUZANNE LUBELL
46 EAST 91ST STREET
TRAFLGAR 6-4541

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Perhaps Mr. Marin has already told you about a problem which has come up concerning our sale of the Ben Shahn serigraph "Mine Building." Our customer has requested that we bring this situation to your attention.

Last spring we sold this print, which we obtained at that time from the Downtown Gallery, to a customer in Boston. The transaction was made by mail, and at the customer's request, we sent the print directly to her framer. Unfortunately, she was unable to see it immediately, but wrote us in June that she had finally visited the framer and was very dissatisfied with the quality of the print. We requested that she bring the print to us over the summer so that we could discuss the problem.

It appears that there is a rip in the bottom of the paper. Our customer agrees with us that this rip must have occurred when the framer removed the print from the mailing cylinder, since the print was certainly not ripped when we mailed it. However, she feels very strongly that the paper is brittle, and the print itself very dull. We assured her that we would never have sold the print, nor would you have distributed it, nor would Mr. Shahn have signed it, if it were not of first quality. Nevertheless, she strongly feels that the rip could not have occurred had the paper been well cared for, and not dry and brittle and somewhat off-color. Since we are unable to evaluate this problem, we should very much appreciate it if you could examine the print yourself and advise us on this matter.

Our customer has purchased several important works from us and we are eager to accommodate her. She would enjoy having this Shahn print in her collection and we hope that you will be able to satisfy her in this respect.

We shall leave the print at Downtown Gallery this week, and look forward to hearing from you on this matter after you have an opportunity to study it.

Many thanks for all your cooperation,

Sincerely yours,

Rosa Esman

Rosa Esman
Suzanne Lubell

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- 4 -

tentative, I am sure I can take the picture back if it should seem best to do so. He asked to keep it for a few weeks, since the tentative buyer has has in mind is out of town. I think I know who he has in mind, a wealthy woman (department store money) who has given pictures before to the Museum, including a small Degas pastel. She is also interested in modern art, altho she does not have a great collection. So what she would be willing to pay is the question. I believe Tom does not like to push this thing - will simply show her the picture casually, or let her "discover" it in his office - it is that sort of thing.

Since seeing him I have just about decided to make a stab at a price. NO one has given me anything to go on, but I read recently an Andrew Wyeth sold ~~recently~~ ^{recently} ~~for~~ the Johnson Wax collection for \$25,000 and that was considered a rare bargain. I know Wyeth is the present best seller among artists so I have allowed for that, also that "Ballantsvale" is a tempera and not oil - but I think I will hope to realize \$10,000 from Ballantsvale - to be divided as I said, half for Charles and half of that for me. I haven't yet had time to drop a note to Tom Colt to that effect, but perhaps by next week some time I shall.

As to the other two pictures I mentioned to you - I will sell the Kuniyoshi drawing, but I think I will keep the smaller Sheeler for awhile.

a short + simple one. September
looking forward to welcome you
here. Sinc. 19, '62

Katherine K. 3259 N Street

My dear Mrs. Halpern:
As I said on the telephone
last night, I will send forth-
with a description of my
house. (its location I mean)
It is in Georgetown
which is in the Northwest
Section. The house is exactly
one block and a half west
of Wisconsin Avenue.
It is of red brick with
a rather high stoop of
brown stone with an old
iron railing - it is on
the north side of the street
The numbers 3259
are in blackpainted metal

rise to publishing information regarding sales transactions,
expatriates are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
may be published 50 years after the date of sale.

SELIG S. BURROWS
514 W. 49TH STREET
NEW YORK 19, N. Y.

October 2, 1962

Dear Edith:

I am writing to you because I deeply feel, as I know you must, that events of momentous importance concerning our civil liberties are happening in our country today; and I believe it is necessary that we take an extra-careful and hard look at them.

The heroic stand and struggle being made by James Meredith and those around him, in Mississippi, against most difficult odds, for the cause of freedom and equal rights under the law must be strengthened.

We on the sidelines cannot permit our great country's law and guarantee of freedom and democracy to be torn down by selfish and bigoted groups who base their actions mainly on accidents of race and color.

This task is a costly one, involving great expense.

I am trying to help the Legal Defense and Educational Fund, Inc. to carry on.

I ask you to send whatever your charitable budget may allow to the Legal Defense and Educational Fund and join with me and others in this most important cause.

These contributions are completely tax deductible.

I implore your aid and assistance.

Anyone who deprives another of his freedom and equal rights under the law because of race and color also endangers my freedom and yours.

Your understanding is deeply and seriously requested.

Most cordially,

Selig

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STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



Department of Art

September 19, 1962

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Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

After a vacation that lasted two whole days, I am back to schedules and deadlines, and am already pressed for time. I finished writing an exciting talk on Sheeler, and am starting on the preliminary requests for his coming retrospective scheduled for next spring. I have also planned a two-week trip for late October and early November that includes seven cities; New York falls between the fourth and eighth of November, at which time we can meet to discuss anything you may find necessary.

I have been concentrating on the private collectors, and after searching directories and writing museums for addresses, I have come down to the list for which I can find no further information. If you could record just these on the list I sent earlier, I would be delighted.

John Hay Whitney
Dr. William Asher
Barclay, Inc.
Charles A. Bauer
Mrs. James H. Beal
Leigh Block
L. Bloedel
Mrs. Carl Brandt
Mr. Archie Bursuk
Chace Coll.
Mr. Richard Delafield
Mr. John Denman
Freedman
Gersten
General Tool Co. (Lane?)
Mr. Joseph Gitterman
Harold Goldsmith
Morton Goldsmith
Philip Goodwin
Earle Grant
George Greenspan
Gregory

W. A. Gumberts
E. G. Harper
Mrs. Cora Hartshorn
A. Haswell
Bernard Heineman, Jr.
Mrs. Helsen
Mrs. Hooker
L. Kachurin
Mr. Stephen Kelly (2 in phone book)
Wm. Kemper
Dr. Milton Kramer
Lang
M. Lazarus
Mr. Richard Loeb
McBeth
MacDougall
Mrs. Thomas Metcalf
Mrs. Rand
Mrs. Roby, Robbie?
M. Rosenthal
Scott
Mr. John S. Sheppard

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included. May we have Shahn
small drawings, too?

Many thanks for your
cooperation.

Sincerely yours,

Harriet Osterwein

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September 27, 1962

Mr. Charles A. Bauer
Perkins Road - Woodbridge
New Haven 15, Connecticut

Dear Mr. Bauer:

It was nice to hear from you.

Indeed, you should up your insurance valuations on the two paintings listed. I would suggest the following figures:

Charles Sheeler's CATWALK (1947)	\$ 10,000
John Marin's A COMPOSING - CAPE SPLIT No. 1 (1943)	4,000

Sincerely yours,

WOB:ms

Cerrada de Río de Janeiro 2
México 7, D.F.

love for art. He sounds rich but isn't,
unfortunately for him -

Horstuler hasn't written about the December
Please hang on another couple of weeks & let
me finish -

about December - make the trip after the
17th, will you? I have to be in Washington
from the 14th to the 11th. We will get this
thing finished up properly while you are there.

Do me a favor and tell Louis Stein what
you believe about the future of Horstuler. His
collection is a perfect counterpart to an
Oriental one, & we will give it present
space, not storage. The top pieces would be
up on the 1st, the 2nd, & the rest mostly so, with
some rotation. I like to have a base of -
lot, & I believe that we could provide
the best atmosphere in the world for his
things.

Thank you again, and all best regards -

Bob

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The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WANNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

October 1, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

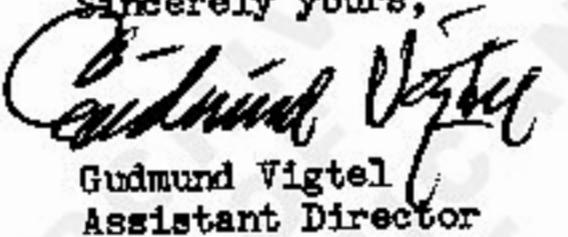
Dear Mrs. Halpert:

Herewith the reviews! I should have made a comment to the last batch I sent you that I disclaim any responsibility for the remarks ascribed to me in regard to the final gift and the installation of same.

I hope that by this time you have received our request for an appointment for the afternoon of October 11th for the purpose of inviting Biennial pictures. Are you free to have lunch with Mr. Williams and myself at 1 o'clock? We could then proceed to the Downtown Gallery for the business.

With best regards,

Sincerely yours,



Gudmund Viget
Assistant Director

GV/11

Enclosures

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September 26, 1962

Mr. Robert P. Johnston,
Director of Exhibitions
Hastings College
Hastings, Nebraska

Dear Mr. Johnston:

I am very sorry to put you to the trouble of writing me again. However, I was quite certain that your previous inquiry was taken care of immediately after August 29.

In the event that this did not reach you, I am repeating myself. We are not very keen about making a two gallery arrangement and would prefer either a separate group from us, or a single exhibition, or a regulation exhibition which involves one or more examples from a number of galleries, creating a more complete cross section of stylistic approach.

I trust this will be satisfactory to you.

Sincerely yours,

EGH:ms

THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO
TELEPHONE: GARFIELD 1-7340

September 21, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. William J. Dobbins
Director, Fine Arts Conservation Laboratories Inc.
303 East 47th Street
New York 17 New York

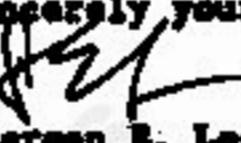
Dear Mr. Dobbins:

Your letter of September 17 to Mr. Francis has been called to my attention since he is at present in Europe.

We have our own restorer here and since the painting will not now, in any circumstances, be sent to the exhibition in Europe, I think it best to just protect the paint film with a facing of Tosa paper and send it back here for us to take care of.

Thank you for your thorough report, we look forward to receipt of the painting.

Sincerely yours,


Sherman E. Lee
Director

sal:ts

cc-Mrs. Edith Halpert

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Copy

October 10, 1962

Mrs. Katharine McCook Knox
3259 N Street
Georgetown
Washington, D. C.

Dear Mrs. Knox:

You were a dear to send me the veil which I obviously left at your home when I changed for the dinner party and I am writing to thank you for your thoughtfulness in doing so.

I should also like to take advantage of this occasion to express my deep appreciation for the perfectly delightful dinner party at your home. This was a beautiful beginning of a beautiful evening for me.

Sincerely yours,

HIDDEN HILL FARM
FRANKLIN LAKES, NEW JERSEY

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Oct. 8 - 1962

Mrs. Edith S. Helfert
32 E. 51st Street
New York, N.Y.

Dear Mrs. Helfert:

I have never had the pleasure of meeting you, but my husband did - when he bought "Music and Dance" by Max Weber to our anniversary a few years ago.

I am sending this Calflet to you, hoping that you may find time to see the show - particularly the Tapestries. These are rather unusual (I have been told by important artists - professionals - here in New Jersey) because they are an

ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA

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September 24, 1962

Edith Gregor Halpert, Director
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

As you know, the exhibition at Gump's last July gave me the opportunity of finally making a selection of several items of American Folk Art.

The six pieces which Miss Heninger will ship us on consignment will add interest to the opening of an American Folk Art division at Arizona State Museum some time this fall.

A brochure on American Folk Art is being planned for this opening, and I am wondering if you could supply me with a foreword similar to the one for the Gump's brochure. In fact, with some modifications, the article could remain as it is, although it might be desirable to cut some of it for our purposes.

I have been informed that Edgar William and Bernice Chrysler Garbisch secured much of their Folk Art through your Gallery. Last summer, I saw the exhibition of 100 paintings from their collection at the Municipal Art Gallery in Los Angeles. In August, I enjoyed the article about the Garbisch Collection in the National Geographic Magazine which stated that Mr. and Mrs. Garbisch were planning to dispose of much of this collection to various museums and universities. I am wondering if we might interest them in Arizona State University in this connection. It would please me if you could give me some assistance in this matter.

Hoping to hear from you soon, I am,

Cordially yours,

Paula R. Kloster

Paula R. Kloster
Curator and
Professor of Art

PRK/sjm

Denis Skaggs & Co.
111 Sutter Bldg.
San Francisco 4, Calif.
Sept. 27, 1962

The Downtown Gallery
32 E. 51st St.
N.Y. 22, N.Y.

Dear Sirs:

The Print Council of America
has suggested that you would
know of the availability of Ben
Shahn's "Wheatfield."

My wife would be very happy
if you had one. So would I.

Please let me know. Thank you
for your courtesy.

Sincerely,
William Paddock

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September 25, 1962

Mr. Gudmund Vigeland
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigeland:

Just for the record, would you be good enough to send me a receipt for all of the paintings, sculpture and drawings which you now have in your possession? I am referring to my collection and not all of the Corcoran belongings. Also, if the State Department clerk gave your truckman a receipt for the new consignments, could you forward that to me as well? I have been so overwhelmed with work that I did not attend to this myself and would appreciate your help in the matter.

A few days ago, the enclosed appeared in my mail. I thought you might be interested in seeing this, as one of his paintings is in the collection and the information might impress you as to his increased reputation.

Sincerely yours,

EGH:ms

Enclosure

October 4, 1962

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Miss Halpert,

Regarding the primitive painting purchased from you. If you could possibly have the cleaning and the frame restored in time for it to arrive in High Point, North Carolina by October 18th, would you send it to me, c/o Unagusta, space 450, Southern Furniture Exposition Building, High Point, North Carolina--I would love using it in a display for the October furniture show. If this can be done, would you bill me the charges; or add them to the Rosier painting when you send it?

Regarding the primitive painting from Roslyn Rosier's. When restoration has been completed, ship to me, 304 Balsam Road, Hazelwood, North Carolina--charges collect, or bill in advance of shipping. I'm anxious to hear what the restoration will cost on this painting--the Argosy Gallery quoted me \$75.00 to reline a painting of this size; is this too cheap for an acceptable job?

If your primitive cannot be ready in time for the October 18th delivery deadline, please hold and ship with the Rosier painting to me at the above Hazelwood address.

Thank you for anything you might be able to do to get the primitive from you shipped in time for the High Point furniture show.

Sincerely yours,

Ewing
Ewing Pegee

*The Corcoran Gallery of Art
Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 5, 1962

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am replying in haste to yours of October 3rd.

It may be a good idea to write Mrs. Ahlander a note such as you outlined and I rather think she would be intrigued by your 1903-1923 catalogue.

Many thanks for your kind words about the presentation. The pictures are indeed labeled with the dates specified.

I trust you have received the fifty catalogues.

Looking forward to our luncheon on the 11th.

Sincerely yours,
Gudmund Vigeland

Gudmund Vigeland
Assistant Director

GV.cs

The Print Club

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Mrs. Raymond D. B. Wright

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October 3, 1962

Mr. John Marin
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Marin;

This is just to let you know that the prints were not that seriously damaged. We simply want it on record that they were in a slightly wrinkled condition so that at the end of the season when we return them you would not feel we had been careless.

Sincerely Yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM/PP

October 8, 1962

Mr. Ewing Pegee
304 Balsam Road
Hazelwood, North Carolina

Dear Mr. Pegee:

Our restorer was here on Saturday and gave me the figures on the two paintings; the latter of which arrived the day before.

For the painting you purchased from us, she gave us a figure of \$75.00, which includes superficial cleaning and touching up of two or three scratches. To date, I have had no figure on the repair of the frame, but will write you immediately upon receipt of the information. Meanwhile, I took the liberty of telling her to go ahead with FORGET-ME-NOT in order to expedite shipment.

The estimate for the large picture is considerably higher. Mrs. Watherston, who is a specialist used by the Whitney Museum and others and by us, is violently opposed (as we all are) to relining with glue which is the inexpensive process. She advised me that a good deal of repainting had to be removed and that there was a possibility that slight touching up would be required. In any event, her estimate amounted to \$475.00; thus I think you would be wise to have the painting sent to Argosy Gallery where the estimate was so extremely low. Because the painting is not for museum consumption but for decoration, perhaps the glue relining would do under the circumstances.

Thus, I decided to ship FORGET-ME-NOT to you separately and unless I hear from you to the contrary within the next few

WFMT PERSPECTIVE

THE MONTHLY MAGAZINE OF IDEAS AND THE ARTS

PUBLISHED BY WFMT CHICAGO'S FINE ARTS STATION

221 North La Salle Street Chicago 1, Illinois State 2-5668

September 21, 1962

The Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

I am writing to request permission to reproduce as an illustration to accompany an article by Arthur Miller which will be published in the November issue of PERSPECTIVE the Stephen Greene oil entitled "The Performance" listed as in the possession of your gallery in THE NEW DECADE published by the Whitney Museum of American Art in 1955. Due acknowledgment will of course be given to your gallery. Since the November issue must be at the printer by September 27 your prompt attention to this will be appreciated. If you could supply a glossy photograph of the painting it will be returned once the issue has been published.

Under separate cover I am mailing a copy of our current issue.

Yours sincerely,

Paul Carroll

Paul Carroll
Associate Editor

PC:gf

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Edith Halpert
352 North Piedmont Cir.
Albony Georgia
September 28, 1962

Edith Halpert, I received today the bibliographical material you promised concerning Charles Sheeler in your letter of 27 July - and wish to convey my heartfelt thanks for your thoughtfulness and help. The bibliography is an excellent work, containing many books my own researches hadn't turned up as yet, and I'm very grateful!

As luck would have it, even the resources of Albany's pitifully limited Carnegie Library are closed to me now - as a result of the integration agitation currently tearing up Albany, and the South in general. But we shall press on as best we can.

I take it the catalogue from Sheeler's show at the Downtown Gallery, 1956 - with his "California Industrial"

Saunderstown, Rhode Island

22 September 1962

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
subject is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dear Mrs Halpert

Thank you

very much for sending the names
of Ben Shahn collectors who own
the baseball and roller-skating
pictures.

Yours ever,

Winslow Ames

Winslow Ames

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The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 3, 1962

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

On the theory that all work makes Jack a dull boy, Mr. Vigtel and I have thought it would be a good idea to interrupt our Biennial labors by having a small theatre party on Thursday, October 18th. We have seats for "A Man for All Seasons" and I wonder if you and a collector friend with whom you would like to spend such an evening would care to join us for dinner and the theatre. Alice will be with me and we hope very much that you will be able to accept.

With cordial regards,

Sincerely yours,



Director

HW:cg

Mr. Thomas S. Tibbs, Director
Des Moines Art Center

September 25, 1962
Page 2

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

- * wants a Dove show desperately and was willing to pay expenses, etc., so that neither the M. N. A. or the U. S. I. A. need be involved.

Come and see us soon.

As ever,

EGH

P. S. * I will check my records for name, etc.

Right to publish information regarding sales transactions,
whether or not the artist or purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

Please see
M. G.

October 4, 1962

Mrs. James T. Jardine, Chairman
Art Section
Twentieth Century Club
4334 P Street
Washington, D. C.

Dear Mrs. Jardine:

Mrs. Halpert has left town for Columbus.

She will answer your letter on her return early next
week.

Sincerely yours,

Marion Stellges

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Mr. James G. Van Story
Baymount Antiques

September 25, 1962
Page 2

The dashes indicate that the writing is illegible.

If you wish, we can send you a photograph for consideration.

Sincerely yours,

EGH:ms

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MRS. RALPH A. JESSAR • 7200 WAYNE AVENUE • PHILADELPHIA, PA.

10/8/62

Dear Mrs. Hubert,

Your bill to me this month for \$700.00 is correct in the amount. However you show a balance date of February 1959. The Main to which the bill pertains was purchased in December of 1961.

Thank you.

Ralph Jessar

1

ITOH GALLERY

DIRECTOR. H. ITOH

2, Y-CHOME, NISHIYANAKI, TORI
CHUO-KU, TOKYO, TEL (274) 1504

October 10, 1962

The Downtown Gallery
32 East 51 St.
New York

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Dear Sir;

I thank you very much for your promptly giving a letter.

I heard with regret of fading of my dream to present another our artists to your gallery. It actually tells me a difficulty of realizing such an idea, which has been my anticipation. But this is my conviction that some day we - your gallery and ours - should have a chance to share a great success each together.

It must be my great pleasure to have your impressions or thoughts of the exhibition at Csgood Gallery.

I thank you again for your letter.

Looking forward for your next letter I remain,

Sincerely Yours

Haruyasu Itoh



Friday - Sept 28/61

Re Mr Haepel:

Spending Holidays in
Washington & note your
glorious presence here -

Cannot help wondering why
this same Edict treats a
fellow named Cooper in the
matter of a ⁴ too professional bill -
Want you clean this up
before the Holidays end so we
need not carry over an
unnecessary hurt?

Kendall J.C.C.

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Miss Paula R. Kloster,
Curator and Professor of Art
Arizona State University

October 3, 1962

Incidentally, should you have any other folk art material at the University, please let me know so that my suggestions may be guided accordingly.

Since the foreword which appears in the Gump's Brochure is rather inclusive, I would suggest that you use this with whatever modifications you have in mind, but I would like to see the corrected copy before it is printed. I promise to write immediately after receipt of the manuscript.

Sincerely yours,

EGH:ms

FUNDAÇÃO BIENAL DE SÃO PAULO

■ CAIXA POSTAL 7832, SÃO PAULO

■ ENDEREÇO TELEGRÁFICO: BIENAL SÃO PAULO

■ TELEFONE: 7-8615

If you like this I will list (un) Stewart
Give to Stewart *fill* *Sao Paulo*

São Paulo, September, 26, 1962.

for publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
ascertained whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dear Sirs,

We have pleasure in bringing to your notice that, with the constitution of the "Biennial of São Paulo Foundation", separated from the Museum of Modern Art, the Historical Archives of Contemporary Art remain as an integrant part of the Biennial.

We should therefore be much obliged if you could continue to send us catalogues, publications and all the material available for the documentation of the archives, which are at the free disposal of all and at the same time are pursuing an ample work of information meeting the many requests addressed to them.

All correspondence should be sent to:

 Fundação Bienal de São Paulo
Arquivos Históricos
Caixa Postal 7832
São Paulo - Brasil

Thanking you for your valuable cooperation,

Yours sincerely

wanda svevo
Wanda Svevo
Executive Secretary

WS/rm

we would like to thank

MRS. ROBERT A. SEARS
100 EAST TRAVIS ST. AVE.
ATLANTA 5, GEORGIA

and the date Oct 3, 1962

(copy 2. N.Y. and)

Dear Sir -

When I was in New York
a short while ago I called
you concerning the poster
you & Baker had done for
the Philharmonic.

You said you would
write me concerning this -
when & where I could get
it.

You may not as yet
have this information - Now -
ever as soon as you do
will you kindly let me
know. I am most in -